

Bonhams



African and Oceanic Art

Including Property from the Martin and Roberta Lerner Collection

New York | April 27, 2022



African & Oceanic Art

Including Property from the Martin and Roberta Lerner Collection

New York | Wednesday April 27, 2022 at 10am

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

SALE NUMBER

27555
Lots 1 - 141

AUCTION INFORMATION

Jeff Olsen - 2070005-DCA

Eric Minoff - 2074912-DCA

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2077070-DCA

ILLUSTRATIONS

Front Cover: lot 109
Inside Front Cover: lot 15
Inside Rear Cover: lot 106
Rear Cover: lot 7

PREVIEW

Saturday April 23, 12pm-5pm
Sunday April 24, 12pm-5pm
Monday April 25, 10am-5pm
Tuesday April 26, 10am-5pm

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African & Oceanic Art

Including property from:

The Martin and Roberta Lerner Collection

The Nobel and Jean Endicott Collection

The Lucille and Harold Straus Collection

A Swiss Private Collection

American Private Collections

English Private Collections

French Private Collections



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1

DAYAK PROTECTIVE FIGURE, KALIMANTAN, BORNEO

hampatong

Wood with light brown/gray patina

Height 22 1/2in (57cm)

Provenance

Private Collection, Seattle

\$5,000 - 7,000

€4,600 - 6,400

2

BUST FIGURE, PROBABLY JUMLA, NEPAL

Wood with light brown weathered patina

Height 27in (68.5cm)

Provenance

Lew Reines Collection, New York, 1970s or earlier

Bruce Frank Primitive Art, New York

California Private Collection

\$4,000 - 6,000

€3,600 - 5,500





3

3

ELEMA SPIRIT BOARD, PAPUAN GULF, PAPUA NEW GUINEA

hohao

Wood, natural pigments

Height 49in (124.5cm)

Provenance

Washington Private Collection

Thence by descent

\$3,000 - 5,000

€2,700 - 4,600

4

RARE MALE AND FEMALE SPIRIT BOARD COUPLE, PROBABLY MINA GOIRAVI VILLAGE, PAPUAN GULF, PAPUA NEW GUINEA

gope

Light brown wood with natural pigments

Heights 44 and 44 1/4in (112 and 112.5cm)

Provenance

Collected by Thomas Schultze-Westrum in 1966 (each with collection labels on back)

Marcia and John Friede Collection, New York

Marc Assayag, Cote Saint -Luc, QC, Canada

Massachusetts Private Collection

Cf. Webb, Virginia-Lee (Ed.), *Embodied Spirits: Gope Boards from the Papuan Gulf*, 5 Continents, Milan, 2015, plates 100 and 102, for formal characteristics of *gope* found in this region with a "head" indicated on top of the oval form, instead of within it.

Robert L. Welsch comments (Ibid., p. 47), "Many, if not most, of the boards and masks from the Papuan Gulf are decorated with images that represent something, often a spirit that has anthropomorphic shape. A few depict various snakes, lizards, birds, or even insects. Usually, the makers of the boards or those who owned them may have known what these images represented, but rarely did collectors bother to ask what these designs might have represented. A few researchers, F.E. Williams and Thomas Schultze-Westrum among them, did ask about the meanings of these figures on the board. It would satisfy most museum visitors to learn that a particular board represented a spirit dancing on the front of the board or that the image is one of a lizard. While sometimes true, this identification rather misses the point of the symbolism, unless it leads us to ask: Why does this particular board bear the image of a dancing spirit, while another seems to represent a spirit standing still, and another bears the likeness of a snake or lizard?"

\$18,000 - 22,000

€16,000 - 20,000





5

5
KAIEP MALE SPIRIT MASK, TEREBU VILLAGE, EAST SEPIK PROVINCE, WEST SEPIK RIVER COAST, PAPUA NEW GUINEA

barak/yamburai parak

Wood with dark brown patina and natural pigments

Height 19 3/4in (50cm)

Provenance

Adam Prout Collection, Worcestershire

English Private Collection

Acquired from the above by the present owner

John Friede notes on a similar mask from his collection, "Originally these masks were brightly painted. Years of exposure in the smoky interior of a ceremonial house have submerged the color beneath a crusty patina. This type of mask is also found inland from Terebu, in the Mambe area. It was worn by a dancer whose plant fiber costume completely concealed him. It is associated with an important male mythical being (also spelled *barag* or *brag*). (Friede, John, *New Guinea Art: Masterpieces from the Jolika Collection of Marcia and John Friede*, Fine Arts Museum of San Francisco, 5 Continents Ed., Milan, 2005, p. 89, fig. 39)

\$6,000 - 8,000

€5,500 - 7,300

6
MASK, RAMU RIVER DELTA REGION, PAPUA NEW GUINEA

Wood, shell eyes, plant fiber; natural pigments

Height 20 1/2in (52cm)

Provenance

Kirby Kallas Lewis, Lewis Wara Gallery, Seattle

California Private Collection, acquired from the above in February 2007

\$3,000 - 5,000

€2,700 - 4,600



6

MAGNIFICENT ELEMA MASK, GULF PROVINCE, PAPUA NEW GUINEA

eharo

Tapa, plant fiber frame, pigments, chicken feathers (*Gallus gallus domesticus*)

Height 58 3/8in (148.3cm)

Provenance

Field collected by an Australian living in Townsville in the 1930s

Wayne Heathcote, Brussels/New York/London

Important Private Collection, acquired from the above in 1995

Douglas Newton notes, 'It has often been said that "style" in the visual arts is manifested by discernible congruities between the works of an individual artist, of a region, or even a number of regions during a particular historical period, detectable by comparing very direct likeness of visual elements. On these grounds, we can speak of a special style that is characteristic of art in the Gulf of Papua region of Papua New Guinea. There are people of several cultures living around the Gulf (although most of the cultural traditions disappeared over half a century ago), and details of their art vary markedly. [. . .]

[. . .] The easterners inhabit about 160 kilometers of the coast. The Motu people, who live still further east, call all these groups "Elema," and this name has been adopted by linguists and anthropologists. They comprise about a dozen separate groups, in total about 35,000 people, all of whom speak mutually intelligible dialects of the same language. [. . .]

[. . .] Elema masks are constructed of cane frames covered in barkcloth. There are three principal types; the simple conical *kovave*, used at the initiation of boys; *eharo*, or totemic dance masks, worn by visitors from other villages who come in great numbers to celebrate festivals; and *hevehe* or *semese*, impersonating spirits who have come from the sea. If *kovave* and *hevehe* are standardized, the *eharo* appear in a staggering wealth of imagery. They are also conical, with a face at the bottom, but are surmounted with figures of the creatures of nature, including plants, and even comic characters.' (*Arts of the South Seas: The Collections of the Musée Barbier-Mueller*, Prestel, 1999, p. 226.)

As is the case in the mask presented here, *Ehara* "masks show great vitality, originality and diversity in form, shape and scale, with abstracted and stylised facial features. They have a great presence, power and dynamism lying latent in their wide staring eyes, gaping mouths and sharp teeth. They are reasonably light-weight, which meant they could be worn for long periods by physically active performers, although the wearer's vision would have been extremely limited." (National Museums Scotland, WEB, nd)

\$50,000 - 70,000

€46,000 - 64,000







8

8

MENDI SHIELD, SOUTHERN HIGHLANDS, PAPUA NEW GUINEA

Wood, natural pigments, plant fiber handle
Height 51 1/4in (130cm)

Provenance

Chris Boylan, Australia
Acquired from the above by the present owner

\$4,000 - 6,000
€3,600 - 5,500

9

LARGE SHIELD, WAHGI VALLEY, WESTERN HIGHLANDS, PAPUA NEW GUINEA

Wood, natural pigments, metal, nails, plant fiber
Height 64 1/4in (163cm)

Provenance

Chris Boylan, Australia
Acquired from the above by the present owner

\$4,000 - 6,000
€3,600 - 5,500





10

CLUB HEAD, PAPUA NEW GUINEA

Stone with natural red pigments
Width 7 1/2in (19cm)

Provenance

Frank Heald, Sr., collected in the 1920s
Carnegie Museum, Pittsburg, 1926 - 1960
(Long-term loan. Inv. no. L759/29)
Bruce Frank Primitive Art, New York
Irene Beard Collection, London
Acquired from the above by the present owner

\$1,000 - 1,500

€910 - 1,400



11

**RARE BIRD-FORM HEADREST, ANGERMANN VILLAGE,
PAPUA NEW GUINEA**

Wood with dark brown encrusted patina
Length 26in (66cm)

Provenance

Galerie Anthony Meyer, Paris
John and Marcia Friede, JOLIKA Collection, New York
Texas Private Collection

Published

Meyer, Anthony, *Oceanic Headrests*, Galerie Meyer, Paris, 2004,
pg. 44

\$6,000 - 9,000

€5,500 - 8,200



(detail)

12



12

LARGE HEADREST, FIJI ISLANDS

Bamboo, wood, sennit cordage
Length 29 3/4in (75.5cm)

Provenance

Texas Private Collection

The surface of the bamboo decorated with finely incised sailing motifs including two European ships.

\$4,000 - 6,000
€3,600 - 5,500

13

FAN, MARQUESAS ISLANDS

tahi
Wood, padanus leaves, sennit fiber
Height 17 1/4in (43.8cm)

Provenance

Herbert J. Allcroft Collection, Stokesay Court Est., Shropshire, England, field collected in 1894-95
Wayne Heathcote, Brussels/New York/London
Important Private Collection, acquired from the above

"Distinctively shaped fans, or *tahi'i*, were carried by *toa* (warriors), *tau'a* (ritual specialists), and other high ranking men and women as status markers. Displayed on important occasions, especially feasts, their visual impact was enhanced by the elegant manner with which they were carried, particularly by women.

Fans were described by many early visitors to the Marquesas, beginning with Cook in 1774. Tahuata has been singled out as having a reputation for finely made fans and many have been collected from that island, including four on Cook's voyage." (Kjellgren, Eric and Carol Ivory, *Adorning the World - Art of the Marquesas Islands*, The Metropolitan Museum of Art, New York, 2005, p. 81)

\$20,000 - 30,000
€18,000 - 27,000



13



14

CHIEF'S STAFF, AUSTRAL ISLANDS

Wood with dark reddish-brown shiny patina, metal
Length 32 1/2in (82.6cm)

Provenance

The Joy Collection
Roberta and Lance Entwistle, London/Paris
Important Private Collection, acquired from the above in 1992

Finely carved in hard wood with exceptionally fine detail around the staff top and a metal cap at the bottom; wear indicative of much use and an old break near the center repaired with a peg.

\$15,000 - 20,000

€14,000 - 18,000

15

**SUPERB MAORI ANTHROPOMORPHIC PENDANT,
NEW ZEALAND, CA. 1600 - 1850**

hei tiki

Nephrite (*pounamu*), *paua* shells

Height 5 3/4in (14.6cm)

Provenance

Armand Fernandez/Arman, New York/Paris/Vence
Roberta and Lance Entwistle, London/Paris
Important Private Collection, acquired from the above in 1993

"The *hei tiki* is perhaps the best known of all Maori artifacts. 'Hei' meaning hanging, i.e., 'a pendant', and tiki refers to the human image in general. The *hei tiki* was regarded by the Maori as a memento of a deceased ancestor or a succession of ancestors through whose hands it had passed from generation to generation. Thus *hei tiki* and other ornaments gained value through contact with the mana of the great ones of the past." (Terrence Barrow, *The Decorative Arts of the New Zealand Maori*, Charles E. Tuttle Co., Tokyo, 1964, p. 28)

Nephrite pendants, *hei tiki*, were worn around the neck by high-ranking Maori men and women. "Experiments indicate that a *hei tiki* could be made in 500 to 1000 hours of work depending on the size" (Barrow, 1964, p. 28).

Finely carved, most likely without the use of metal tools, in lush dark green stone, probably the *kawakawa* variety, measuring approximately 3/4in (2cm) at its thickest point; the broad, thick shoulders support the head turned left with large *paua* shell inlaid eyes below large arching brows, flared nostrils and large open mouth revealing teeth; two suspension holes worn through at the top are indicative of its significant age and cultural use.

\$80,000 - 120,000

€73,000 - 110,000



15

MAORI GABLE MASK ORNAMENT, ROTARUA, NEW ZEALAND*koruru*Wood with dark brown patina, *paua* shell

Height 17in (43.2cm)

Provenance

Sotheby's, London, 3 July 1978, Lot 286

California Private Collection

Important Private Collection, acquired from the above

PublishedMack, Charles W., *Polynesian Art at Auction 1965-1980*, Mack-Nasser Publishing, 1982, p. 93

"Maori raised storehouses, dwelling houses and meeting houses were built to a regular structural plan with standard wooden building components, readily identifiable as to their location in the structure. At the front, the ridgepole, roof and sides projected to create an open porch. Bargeboards supported on frontal side posts met the ridgepole at the apex. Side posts supported the rafters reaching up to the ridgepole. For dwelling and meeting houses, the ridgepole was supported at front and rear by solid posts set into the ground. Raised storehouses followed the regular plan, except that they stood on horizontal beams across the piles. [. . .]

[. . .] There has been much debate about the antiquity of the fully carved meeting house. Archaeological remains and early European reports confirm their rare early presence, but these may have been superior chief's houses. Historical records of the mid-nineteenth century document the increasing size and elaboration of the village meeting houses, which reach their full development in the 1880s, when large fully carved houses served the roles of community meeting houses and religious venues. [. . .]

[. . .] Carved storehouses reach further back into antiquity, and in many cases were the most prominent building in a village. Before the development of the meeting house, storehouses and their war canoe were the main focus of tribal group pride. Many carved storehouse components carved with stone tools have been recovered from the swamps of the western areas, where they were hidden from northern musket-armed raiders.

Model carved houses and storehouses became popular gifts to regal and viceregal visitors in the late nineteenth and early twentieth centuries, and were commissioned from famous carvers, especially in the Rotorua and Wellington regions, by those tribal groups eager to assure their visitors of their loyalty to the British crown. Later, war canoe models also served the same purpose." (Starzecka, Dorota (Ed.), *The Maori Collections of the British Museum*, The British Museum Press, London, 2010, p. 33)

\$30,000 - 40,000**€27,000 - 36,000**





17

LARGE MAORI HAND CLUB, NEW ZEALAND

patu onewa

Graywake stone

Length 16 1/4in (41.3cm)

Provenance

Kenneth Webster Collection, London ("WEBB COLL 1751" written in white above the suspension hole)

Wayne Heathcote, Brussels/New York/London

Important Private Collection, acquired from the above in 1993

This superb *patu onewa* is smoothly and symmetrically finished with ridges across the butt with a wrist-cord hole. According to Terrence Barrow, "as a general rule, the *rangatira* [Maori chief] carried both a short and a long club. The short clubs of the Maori, which are grouped under the generic term *patu poto*, were made in several shapes from wood, bone, and stone (including greenstone). They were carried thrust into the girdle of the kilt or into a special war-belt.

The common characteristic of short clubs is a flat broad blade with rounded end made sharp enough to split the skull of a man, or to cause deadly injuries to the neck or ribs by thrusting blows." (*The Decorative Arts of the New Zealand Maori*, Charles E. Tuttle Co., Japan, 1964, p. 38)

\$9,000 - 12,000

€8,200 - 11,000



18

18

**MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND, CA.
1600 - 1850**

hei tiki

Nephrite jade (pounamu)

Height 3 1/2in (9cm)

Provenance

Armand Fernandez/Arman, New York/Paris/Vence

Roberta and Lance Entwistle, London/Paris

Important Private Collection, acquired from the above in 1993

Finely carved in a warm olive green stone, the elliptical head slightly leaning to left with suspension hole on top, large circular incised eyes and mouth heavily rubbed and worn; high arching shoulders with arms resting on thighs; wear indicative of significant age and use.

\$10,000 - 15,000

€9,100 - 14,000



19

19

**MAORI ANTHROPOMORPHIC PENDANT, NEW ZEALAND, CA.
1600 - 1850**

hei tiki

Nephrite jade (pounamu), sealing wax

Height 4in (10.2cm)

Provenance

Armand Fernandez/Arman, New York/Paris/Vence

Roberta and Lance Entwistle, London/Paris

Important Private Collection, acquired from the above in 1993

Finely carved, most likely without the use of metal tools, in dark green stone, probably *inanga* variety, approximately 1/2in (7mm) thick at the abdomen; the head turned to left with flared nostrils and open mouth revealing its tongue, the eyes inlaid with sealing wax; high arching shoulders with arms accented with flared elements, the hands resting on the thighs.

\$20,000 - 30,000

€18,000 - 27,000



20

MAORI GABLE MASK, NEW ZEALAND

koruru

Dark brown wood red pigment, *paua* shell eyes

Height 12 1/2in (31.5cm)

Provenance

Angus James Braggins (b. 1867), Auckland

According to family records, Angus Braggins was born in Auckland in 1867 and some time later came to Great Britain with this gable mask, married and had two children. One of whom, George, inherited and passed his property, including this mask to his son Don Braggins (1941-2011), and hence by descent to the present owner.

Probably a finial mask from the gable-peak of a house or storage house from the late 19th century, in the style of the East Coast, closely related to northern part of the North Island.

\$8,000 - 12,000

€7,300 - 11,000



21

MAORI HAND CLUB, NEW ZEALAND

wahaika

Wood with shiny reddish-brown patina

Length 12in (30.5cm)

Provenance

Wayne Heathcote, Brussels/New York/London

Private Collection, Chicago

Bonhams, New York, 14 November 2013, Lot 75

English Private Collection

Of diminutive size, this finely carved hand club was probably made for a young adult as an instructional device.

\$8,000 - 12,000

€7,300 - 11,000



**PROPERTY FROM A PRIVATE SWISS
COLLECTION
(Lots 22 - 36)**

22

BEAKED "BATTLEHAMMER" CLUB, FIJI ISLANDS

totokia

Wood

Length 35in (89cm)

Provenance

Maria and Paul Wyss, Galerie Wyss, Basel

Swiss Private Collection, acquired from the above in 1983

\$1,200 - 1,800

€1,100 - 1,600



23

PADDLE CLUB, BUKA ISLAND, SOLOMON ISLANDS

Wood with dark reddish-brown patina
Length 44 1/4in (112.4cm)

Provenance

Maria and Paul Wyss, Galerie Wyss, Basel
Swiss Private Collection, acquired from the above in 1983

\$2,000 - 3,000
€1,800 - 2,700



24

24

**LOBI DOUBLE-HEADED FIGURE, BURKINA FASO
ATTRIBUTED TO KALÉ KALFALA (CA.1915-1990)**

bateba ti puo

Wood with light brown patina

Height 6 1/4in (15.8cm)

Provenance

Maria and Paul Wyss, Galerie Wyss, Basel

Swiss Private Collection, acquired from the above in December 1981

Published

Meyer, Piet, *Kunst und Religion de Lobi*, Rietberg Museum, Zürich, 1981, p. 96, cat. no.98

Exhibited

Rietberg Museum, Zürich, 'Kunst und Religion de Lobi', 20 May - 13 November 1981

\$1,500 - 2,000

€1,400 - 1,800



25

25

LOBI MALE FIGURE, BURKINA FASO

bateba

Wood with light brown encrusted patina

Height 13 1/4in (33.5cm)

Provenance

Irwin and Marcia Hersey Collection, New York

Swiss Private Collection, acquired from the above in 1985

\$1,500 - 2,000

€1,400 - 1,800



26

26
PAIR OF YORUBA EDAN STAFFS, NIGERIA

edan ogboni
Copper alloy
Heights 9 and 11 1/4in (23 and 28.5cm)

Provenance

Mareidi Singer & Gerd Stoll, Galerie Schwarz/Weiss, Munich
Swiss Private Collection, acquired from the above in May 1977

\$1,500 - 2,000
€1,400 - 1,800



27

27
BIDJOGO MASK, NIGERIA

Wood, natural pigments, nails
Height 10 1/4in (26cm)

Provenance

Hélène Leloup Kamer, Paris
Swiss Private Collection, acquired from the above in 1978

\$1,500 - 2,000
€1,400 - 1,800



28

WE-GUERE MASK, CÔTE D'IVOIRE

Wood with blackened patina, fiber, shells, kaolin, nails, natural pigments

Height 12 1/2in (31.5cm)

Provenance

Hélène Leloup Kamer, Paris

Swiss Private Collection, acquired from the above in 1978

\$3,000 - 5,000

€2,700 - 4,600

29

IGBO MALE FIGURE, NIGERIA

alusi

Wood with light gray encrusted patina

Height 41 1/2in (105.5cm)

Provenance

Maria and Paul Wyss, Galerie Wyss, Basel
Swiss Private Collection

\$2,500 - 3,500

€2,300 - 3,200





30

30

BAULE MALE FIGURE, CÔTE D'IVOIRE

Wood with varied light brown encrusted patina
Height 13 1/4in (33.5cm)

Provenance

Wally and Udo Horstmann Collection, Zug/Zurich
Swiss Private Collection, acquired from the above in July 1982

\$2,500 - 3,500
€2,300 - 3,200



31

31

AFO FEMALE FIGURE, NIGERIA

Wood with black ritual patination
Height 11 1/4in (28cm)

Provenance

Hélène Leloup Kamer, Paris
Swiss Private Collection, acquired from the above
in June 1980

\$3,000 - 5,000
€2,700 - 4,600

32

**ATTIE FEMALE FIGURE, POSSIBLY
BY THE MASTER OF THE ROUNDED
SHAPES, CÔTE D'IVOIRE**

Wood with varied light brown and black
patina, metal inserts
Height 10 1/4in (26cm)

Provenance

Wally and Udo Horstmann, Zug/Zurich
Swiss Private Collection, acquired from the
above in July 1982

Cf. Fischer, Eberhard and Lorenz Homberger,
African Masters: Art from the Ivory Coast,
Museum Rietberg, 2014, figs 67-72

\$4,000 - 6,000
€3,600 - 5,500





33

33

**KONGO-VILI FEMALE FIGURE,
DEMOCRATIC REPUBLIC OF CONGO**

nkisi

Wood, glass eyes, base by Kichizô Inagaki
(1876-1951)

Height 7 1/2in (19cm)

Provenance

André Lefèvre Collection (1893-1963), Paris
Ader and Ribault-Menetière, Hotel Drouot,
Paris, *Collection André Lefèvre. Art Nègre,
Afrique, Océanie, Divers*, 13 December 1965,
Lot 109

Prince Sadruddin Aga Khan Collection,
Geneva

Sotheby's, London, *The Prince Sadruddin
Aga Khan Collection of African Art*, 27 June
1983, Lot 57

Swiss Private Collection

A black ink label to base inscribed:

'BAKONGO-IQCENT. / BASE BY INAGAKI /
EX COLL. LEFEVRE'

\$20,000 - 30,000

€18,000 - 27,000

34

**BEMBE MALE FIGURE, DEMOCRATIC
REPUBLIC OF CONGO**

Wood with brown patina, blackened
highlights and porcelain eyes

Height 5 1/2in (14cm)

Provenance

Galerie de Monbrison, Paris

Swiss Private Collection, acquired from the
above in November 1978

\$3,500 - 4,500

€3,200 - 4,100



34



35

MANGBETU KNIFE, DEMOCRATIC REPUBLIC OF CONGO

namambe

Wood with light brown patina, iron blade

Length 9 1/2in (24cm)

Provenance

Georges Van Halle, Brussels

Swiss Private Collection, acquired from the above in 1982

\$1,000 - 1,500

€910 - 1,400

36

TABWA FEMALE FIGURE, DEMOCRATIC REPUBLIC OF CONGO

Wood with brown patina
Height 13 1/4in (33.5cm)

Provenance

Charles Ratton, Paris ('Ratton/Paris' label back of right leg)
Galerie de Monbrison, Paris
Swiss Private Collection, acquired from the above in 1981

\$3,000 - 5,000
€2,700 - 4,600



Property from the Martin and Roberta Lerner Collection

Lots 37-86





37

37

LUGURU STAFF, TANZANIA

Wood with dark brown patina
Height 41in (104cm)

Provenance

Jean-Pierre Laprugne, Mazarine 52, Paris
Martin Lerner Collection, New York, acquired from the above in 1988

\$3,000 - 5,000
€2,700 - 4,600



38

38

KWERE/ZARAMO CONTAINER, TANZANIA

tumba
Gourd, plant fiber, wood with dark brown patina
Height 13in (33cm)

Provenance

Pierre Darteville, Brussels
Martin Lerner Collection, New York, acquired from the above in September 1989

\$2,500 - 3,500
€2,300 - 3,200



39

CHOKWE THRONE BACKREST, ANGOLA

Wood with dark brown patina

Height 7 1/4in (18.2cm)

Provenance

Alain Dufour, Paris

Leonardo Vigorelli, Dalton-Somare, Bergamo

Martin Lerner Collection, New York, acquired from the above in June 2001

\$3,000 - 5,000

€2,700 - 4,600



40

40

CHOKWE SNUFF BOTTLE, ANGOLA

Wood with dark brown patina and kaolin highlights
Height 4 1/2in (11.5cm)

Provenance

Galerie Olivier Laroque, Nîmes
Martin Lerner Collection, New York, acquired from the above in 2012

\$1,500 - 2,000
€1,400 - 1,800



41

41

CHOKWE FIGURAL COMB, ANGOLA

cisakulo
Wood
Height 6 3/4in (17cm)

Provenance

Charles Ratton, Paris
Guy Ladrière, Paris
Alain de Monbrison, Paris
Martin Lerner Collection, New York, acquired from the above in April 1999

For a comb with the similar rare iconography of two figures working together, see The Royal Museum for Central Africa, Tervuren, Belgium, Inv. no. EO.1949.28.34, donated by François G. Overlaet

\$4,000 - 6,000
€3,600 - 5,500



42

KONGO PRESTIGE STAFF, DEMOCRATIC REPUBLIC OF THE CONGO

Wood with shiny black patina, metal tacks
Height 16 1/2in (42cm)

Provenance

Harvey Menist, Gallery Menist, Amsterdam/New York
Joseph Gerofsky Collection, New York, 1969-70
Drs. John and Nicole Dintenfass Collection, New York, 1973
Martin Lerner Collection, New York, acquired from the above in September 2003

Cf. La Gamma, Alisa, *Kongo – Power and Majesty*, The Metropolitan Museum of Art, New York, 2015, p. 197, fig. 133 for a similar work by the Master of the Boma-Vonde Region.

\$7,000 - 9,000

€6,400 - 8,200

43

YAKA POWER FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

khosi

Wood, metal, fiber, plant fiber, glass beads
Height 12 7/8in (32.7cm)

Provenance

Irwin and Marcia Hersey Collection, New York
Sotheby's, New York, 10 May 1988, Lot 73
Armand Fernandez/Arman, New York/Paris/Vence
Tambaran Gallery, New York
Martin Lerner Collection, acquired from the above in February 1993

Published

Robbins, Warren and Nancy Ingram Nooter, *African Art in American Collections* (Survey 1989), Smithsonian Inst., Washington, D.C., 1989, p. 412, no. 1046;
Herrerman, Frank (ed.), *To Cure and Protect – Sickness and Health In African Art*, New York, 1997, cat. no. 63

Exhibited

Museum of African Art, New York, *To Cure and Protect – Sickness and Health in African Art*, 7 February 31 August 1997;
National Museum of Health and Medicine, Washington, D.C., *To Cure and Protect: Sickness and Health in African Art*, 18 February - 23 August 1999

\$18,000 - 22,000

€16,000 - 20,000

42



43



44

SALAMPASU MASK, DEMOCRATIC REPUBLIC OF THE CONGO

kasangu

Wood, natural pigments, plant fiber

Height 14in (35.5cm)

Provenance

Jef Van der Straete Collection, Lasne-Chapelle, May 1965

Harold and Florence Rome Collection, New York (inv. #419)

Robert Rubin Collection, New York, May 1986

Monika Wengraf, The Arcade Gallery, London

Martin Lerner Collection, New York, acquired from the above in March 1988

Published

Preston, George Nelson, *Sets, Series and Ensembles in African Art*, The Center for African Art, New York, 1985, cat. 68

Exhibited

The Center for African Art, New York, *Sets, Series and Ensembles in African Art*, 17 July – 27 October 1985

\$5,000 - 7,000

€4,600 - 6,400

45

KONGO SCEPTRE HANDLE, BOMA REGION, DEMOCRATIC REPUBLIC OF THE CONGO

Wood with shiny dark reddish-brown patina

Height 12in (30.5cm)

Provenance

Jean Hessel Collection, ca. 1929-30

Georges F. Keller Collection, Davos/Paris, Switzerland/France (inv. no. 252 written in white on handle)

Paolo Morigi, Magliaso-Lugano

Sotheby's, Paris, 6 June 2005, Lot 170

Martin Lerner Collection, New York, acquired at the above auction

Published

Morigi, Paolo, *Raccolta di un amatore d'arte primitiva*, Kunstmuseum, Bern, 1980, p. 349, cat. 254

Exhibited

Bern, Switzerland, Kunstmuseum Bern, *Kunst aus Africa und Ozeanien. Eine unbekannte Privatsammlung*, 22 August – 2 November 1980

\$5,000 - 7,000

€4,600 - 6,400



45



46

**NKANU FETISH FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

Wood, fiber, natural pigments, chicken
feathers (*Gallus gallus domesticus*)
Height 6 1/4in (15.8cm)

Provenance

Michel Koenig, Brussels/Liege
Martin Lerner Collection, New York, acquired
from the above in June 2005

\$4,000 - 6,000
€3,600 - 5,500

47

**LULUWA MALE POWER FIGURE,
DEMOCRATIC REPUBLIC OF THE
CONGO**

mbulenga

Wood with shiny dark brown patina

Height 7 1/8 in (18 cm)

Provenance

Karel Timmermans Collection, Tervuren

Pierre Darteville, Brussels

Marc Leo Felix, Brussels (Inv. no FX94108
under right foot)

Margaret Herz Demant Collection, Detroit,
acquired from the above on 20 July 1994

Reynold Kerr, New York

Martin Lerner Collection, New York, acquired
from the above in October 1997

Published

L'Impasse Saint Jacques (adv.), "Arts
d'Afrique Noire," No. 90, Summer 1994, p. 21;

Petridis, Constantine, *Luluwa*, Fonds
Mercator, Brussels, 2018, p. 103, fig. 84

\$10,000 - 15,000

€9,100 - 14,000





48

**MBALA OR HUNGAAN WHISTLE,
DEMOCRATIC REPUBLIC OF THE
CONGO**

Light brown wood with shiny patina,
metal tack

Height 6 1/4in (15.8cm)

Provenance

Guillaume Arie, Brussels

Reginald Groux, Galerie Noire D'Ivoire, Paris

Martin Lerner Collection, New York, acquired
from the above in November 1984

Published

Groux, Reginald (adv.), "Arts d'Afrique Noire,"
Spring 1984, No. 49, p. 41

\$4,000 - 6,000

€3,600 - 5,500

49

**SONGYE MALE POWER FIGURE,
DEMOCRATIC REPUBLIC OF THE
CONGO**

nkisi

Dark brown wood with encrustations, nail,
Bay Duiker horn (*Cephalopus dorsalis*), fiber
Height 7 1/2in (19cm)

Provenance

Joseph Herman Collection, London/Suffolk
Drs. John and Nicole Dintenfass Collection,
New York
Martin Lerner Collection, New York, acquired
from the above in May 1995

Published

Wardwell, Alan, *Three African Traditions –
The Art of the Dogon, Fang and Songye*, The
Bruce Museum, Greenwich, 1999, p. 36,
cat. no. 58

Exhibited

The Bruce Museum, Greenwich, *Three
African Traditions – The Art of the Dogon,
Fang and Songye*, 31 January – 18 April 1999;
Additional venue:
The Museum for African Art, New York,
30 April – 15 August 1999

\$7,000 - 9,000

€6,400 - 8,200







51

50

**HEMBA MALE FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

singiti

Wood with dark brown patina
Height 23in (58.5cm)

Provenance

Jean Cambier Collection, Brussels
Michel Gaud Collection, St. Tropez/Nice
Sotheby's, New York, 29 November 1993,
Lot 150
Charles Bercovic Collection
François de Ricqlès, Hotel Drouot, Paris, 28
May 2000, Lot 185
Alain de Monbrison, Paris
Martin Lerner Collection, New York, acquired
in February 2001

Published

Musée de la Castre (Exh. Cat.), *La rencontre
du ciel et de la terre*, Cannes, 1990, p. 41,
cat. no. 103

Werner Gillon notes, "The Hemba are part
of the large group of peoples whom we may
call the Greater Luba. The river Congo forms
the western border, and the Luika, Lukuga
and Luapula-Luvua also flow through their
territories. In their sculpture the Hemba
are the most Luba of the Luba, though
their style has individual characteristics,
only recently studied and classified to give
a clearer picture of their work. The finely
patinated ancestor figures with squared
shoulders and oval faces express great
dignity and serenity, while their cruciform
coiffure is a distinctive feature." (*Collecting
African Art*, Cassell Ltd, 1979, p. 130)

\$35,000 - 45,000
€32,000 - 41,000

51

**YAKA EQUESTRIAN FIGURE,
DEMOCRATIC REPUBLIC OF THE
CONGO**

Dark reddish-brown wood with shiny patina
Height 3in (7.5cm)

Provenance

Josef Herman Collection, London/Suffolk
Christie's, Amsterdam, *The Josef Herman
Collection of African Art*, 12 December
2000, Lot 86
Martin Lerner Collection, New York, acquired
at the above auction

\$2,500 - 3,500
€2,300 - 3,200



52

**LUBA-HEMBA JANUS FIGURE,
DEMOCRATIC REPUBLIC OF THE
CONGO**

kabeja

Wood with varied dark brown shiny and
burnished patina

Height 9 1/2in (24cm)

Provenance

John Giltsoff, London/New York/Brussels/
Gerona

Marin Lerner Collection, New York, acquired
from the above in July 2007

Francois Neyt notes, "Whether administering justice (*kihona*), making an offering to the ancestor (*lusingiti*), or making other offerings, these janus *kabeja* were always present. [. . .] the *Kabeja Makua* is the fundamental object of the Hemba cult, including the cult of ancestors." (*La Grande Statuaire Hemba du Zaïre* (The Great Hemba Statuary of Zaïre), 1977, p. 483-484)

\$7,000 - 9,000

€6,400 - 8,200

53

**LUBA-HEMBA JANUS FIGURE,
DEMOCRATIC REPUBLIC OF THE
CONGO**

kabeja

Wood with encrusted black patina, plant fiber
Height 8in (22cm)

Provenance

Merton D. Simpson, New York (Inv. no. 5766)
James Tyler Collection, Washington, DC
Robert Banks, Washington, DC, acquired
from the above in May 1995
Martin Lerner Collection, New York, acquired
from the above in September 1997

\$6,000 - 8,000

€5,500 - 7,300





54

**FIGURAL COMB, POSSIBLY NBAKA(?),
DEMOCRATIC REPUBLIC OF THE
CONGO**

Wood with light brown shiny patina, beads,
plant fiber

Height 7in (17.8cm)

Provenance

Arthur A. Cohen Collection, New York

Merton D. Simpson, New York

Thomas S. Alexander, III, St. Louis

Martin Lerner Collection, acquired from the
above in February 1979

\$4,000 - 6,000

€3,600 - 5,500

55

**BEMBE FEMALE FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

Wood with shiny light brown patina, porcelain
eyes

Height 5 1/4in (13.3cm)

Provenance

Reginald Groux, Galerie Noir D'Ivoire, Paris
Martin Lerner Collection, New York, acquired
from the above in 1985

Published

Groux, Reginald (adv.), "Arts d'Afrique Noire,"
Spring 1985, no. 53, p. 40;
Lehuard, Raoul, *Art Bakongo – les centres
de style*, Arnouville, 1989, vol 2, p. 337, fig.
G1-2-1

\$5,000 - 7,000

€4,600 - 6,400





56

MAMBILA MALE FIGURE, CAMEROON

tadep

Wood, natural pigments

Height 12in (30.5cm)

Provenance

Martial Bronson, Brussels

Martin Lerner Collection, New York, acquired
from the above in June 2007

\$4,000 - 6,000

€3,600 - 5,500

57

CHAMBA FIGURE FROM A PIN, NIGERIA

tau-kendoa

Dark brown wood with encrustations

Height 13in (33cm)

Provenance

Roberta and Lance Entwistle, London/Paris
Martin Lerner Collection, New York, acquired
from the above in October 2007

For a related example with similar features,
including the crested coiffure, see Schädler,
Karl-Ferdinand, *Afrikanische Kunst in
deutschen Privat-Sammlungen/African Art
in Private German Collections/L'art africain
dans les collections privées allemandes*,
Münchner Buchgewerbehaus, München,
1973, p. 266, fig. 380.

\$5,000 - 7,000

€4,600 - 6,400





58

58

MUMUYE FIGURE, NIGERIA

igalagana

Wood with encrusted dark brown and reddish-brown patina

Height 21in (53cm)

Provenance

Serge Trullu Collection, Montpellier

Galerie Alain LeComte, Paris

Martin Lerner Collection, New York, acquired from the above in 2013

Carved in hard wood with a central crest on the top of the head, closed ears and arms straight at the sides.

\$15,000 - 20,000

€14,000 - 18,000

59

CHAMBA FIGURE, NIGERIA

Wood with dark brown patina, beads, fiber

Height 5 1/4in (13.3cm)

Provenance

Josef Herman Collection, London/Suffolk

Christie's, Amsterdam, *The Josef Herman Collection of African Art*, 12 December 2000, Lot 115

Martin Lerner Collection, New York, acquired at the above auction

\$2,000 - 3,000

€1,800 - 2,700



59



60

ORON MALE FIGURE, NIGERIA

ekpo

Light brown wood

Height 25in (63.5cm)

Provenance

Max Rouayroux, Nice/Paris

Loudmer, Poulain & Cornette de Saint-Cyr,
Lot 114

Loudmer, Paris, 1 December 1984, Lot 93
Ambassador Vokaer, Belgian Ambassador to
Portugal in 1980s

Pierre Robin, Arts Primitifs, Paris

Martin Lerner Collection, New York, acquired
from the above in 1985

As noted by Ellen Elsas, "*Ekpo* represent specific male ancestors and serve as repositories for their spirits. The size and elaborateness of the carving depended on the wealth and status of the deceased. [. . .] The figures were kept in a special building called *obio* and received periodic sacrifices of food and wine. *Ekpo* figures have not been made since the early twentieth century and are among the oldest surviving African wood carvings." (*Nigerian Sculpture: Bridges to Power*, Birmingham Museum of Art, Alabama, 1984, p.50)

\$5,000 - 7,000

€4,600 - 6,400

61

ORON FIGURE, NIGERIA

ekpu

Light brown wood

Height 22 1/2in (57cm)

Provenance

Sotheby's, New York, 11 April 1975, Lot 182

Maurice Bonnefy, D'Arcy Galleries, New York/
Paris/Geneva

Christie's, Paris, 6 December 2005, Lot 196

Martin Lerner Collection, New York, acquired
from the above

\$6,000 - 8,000

€5,500 - 7,300





62

62

JUKUN FEMALE FIGURE, NIGERIA

Wood with light brown patina, metal eyes
Height 21in (53.3cm)

Provenance

Collected by a missionary from White Father's Missionary
Visser Gallery, Brussels
Christophe Evers, Brussels
Visser Gallery, Brussels
Martin Lerner Collection, New York, acquired from the above in June
2012

Published

Evers, Christophe, *Art of the Upper Benue River*, 2003, p. 40

Marla Berns notes, "The Jukun live both north and south of the River Benue, dispersed across a wide swath of the middle belt of northern Nigeria. Distinctive to Jukun culture is the institution of divine kingship and the maintenance of cults providing access between the living and their ancestors. Figurative sculpture is made primarily by the north-eastern Jukun, especially those living between the towns of Pindiga and Kona. Figures occur mostly in pairs, designated as husband and wife and often representing a deceased chief and his consort. These sculptures often had ancestral connotations, facilitating contact between living chiefs and their predecessors, who were enlisted to maintain community well-being or to avert disaster." (*Africa: The Art of a Continent*, Phillips, Tom (Ed.), Prestel Verlag, 2005, p. 365)

\$7,000 - 9,000
€6,400 - 8,200

63

IBO MALE FIGURE, NIGERIA

alusi

Wood with shiny brown patina and natural pigments
Height 51 1/2in (131cm)

Provenance

Sotheby's, New York, 25 May 1999, Lot 315
Martin Lerner Collection, New York, acquired, acquired at the
above auction

\$4,000 - 6,000
€3,600 - 5,500



63



64

64

GURO SPOON, CÔTE D'IVOIRE

Wood with black patina
Height 7in (17.8cm)

Provenance

Réginald Groux, Noir d'Ivoire, Paris
Martin Lerner Collection, New York, acquired
from the above in June 1995

\$4,000 - 6,000
€3,600 - 5,500



65

65

BETE/GURO MALE FIGURE, COTE D'IVOIRE

Wood with black patina
Height 6 3/4in (17cm)

Provenance

Josef Herman Collection, London/Suffolk
Christie's, Amsterdam, *The Josef Herman Collection of African Art*, 12 December
2000, Lot 98
Martin Lerner Collection, New York, acquired
at the above auction

\$3,000 - 5,000
€2,700 - 4,600

66

BETE STAFF, CÔTE D'IVOIRE

Wood with black patina, metal
Height 38 1/2in (98cm)

Provenance

Jean-Edouard Charpentier, Abidjan
Alain de Monbrison, Paris
Camels-Cohen, Paris 8 June 2005, Lot 326
Martin Lerner Collection, New York, acquired
at the above auction

Cf. Sotheby's, Paris, 16 June 2010, lot 40
and African Heritage Archives (no. 0069496)
for a heddle pulley probably by the same
hand.

\$7,000 - 9,000
€6,400 - 8,200





67

GURO HEDDLE PULLEY, CÔTE D'IVOIRE

Wood with black patina

Height 7 1/2in (19cm)

Provenance

Presumably Mariette Van de Velde, Antwerp

Johan Henau Collection, Antwerp

Martin Lerner Collection, New York, acquired
from the above in June 2001

\$5,000 - 7,000

€4,600 - 6,400

68

GURO HEDDLE PULLEY, CÔTE D'IVOIRE

Wood with black patina and kaolin highlights
Height 8in (22cm)

Provenance

William Wright, New York
Martin Lerner Collection, New York, acquired
from the above in 1982

\$4,000 - 6,000

€3,600 - 5,500





69

69
KULANGO FIGURAL PENDANT, CÔTE D'IVOIRE

Copper alloy
Height 3 3/4in (8.3cm)

Provenance

Réginald Groux, Noir d'Ivoire, Paris
Martin Lerner Collection, New York, acquired from the above in October 1995

\$1,500 - 2,000
€1,400 - 1,800



70

70
DAN PASSPORT MASK, LIBERIA/CÔTE D'IVOIRE

Wood, black patina with encrustations
Height 3 1/2in (8.9cm)

Provenance

Merton D. Simpson, New York
Martin Lerner Collection, New York, acquired from the above in 1967

Exhibited

Cleveland Museum (registrar label on back), July 1970 – March 1971; printed exhibition label included.

\$2,000 - 3,000
€1,800 - 2,700

71
GURO MASK, CÔTE D'IVOIRE

Wood with shiny black patina
Height 10in (25cm)

Provenance

Rene and Maud Garcia, Galerie 62, Paris
Jean Bernades Collection, Paris
Galerie Alain LeComte, Paris
Martin Lerner Collection, New York, acquired from the above in June 2007

Published

"Arts D'Afrique Noire", Winter 1985, No. 56, p. 43 (review of exhibition held at Galerie 62, Paris)

\$8,000 - 12,000
€7,300 - 11,000



71



72

72

KISSI SEATED FIGURE, SIERRA LEONE

pomdo

Stone

Height 5in (12.5cm)

Provenance

Marceau Riviere, Galerie Sao, Paris

Martin Lerner Collection, New York, acquired from the above in January 1985

\$4,000 - 6,000

€3,600 - 5,500



73

73

KISSI AMULET, SIERRA LEONE

Stone

Height 3 1/4in (8.2cm)

Provenance

William Siegman Collection, Brooklyn

Martin Lerner Collection, New York, acquired in 2013

\$2,500 - 3,500

€2,300 - 3,200



74

74

SAPI SEATED FIGURE, COASTAL STYLE, SIERRA LEONE

nomoli

Stone

Height 5in (12.5cm)

Provenance

French Private Collection

Martin Lerner Collection, New York, acquired from the above in 1983

\$4,000 - 6,000

€3,600 - 5,500



75

75

SAPI CROUCHING FIGURE, COASTAL STYLE, SIERRA LEONE

nomoli

Stone

Height 3 1/2in (8.9cm)

Provenance

Mario Meneghini, Milan/Liberia

Michael Oliver, New York

Martin Lerner Collection, New York, acquired from the above in March 1984

\$3,000 - 5,000

€2,700 - 4,600



76



77



78

76

MONUMENTAL SAPI FIGURE, COASTAL STYLE, SIERRA LEONE

nomoli

Stone

Height 19in (48.2cm)

Provenance

Minister of Finance, Sierra Leone, acquired in 1952

Georges Rodriques, New York, given as a gift by the above in the 1970s

Martin Lerner Collection, New York, acquired from the above in July 1979

According to Georges Rodriques (personal communication with Martin Lerner) placentas of newborns were placed inside the naval cavity in presumably a ritual context.

Frederick Lamp notes, "The prehistoric stone carvings discovered in Guinea, Sierra Leone, and Liberia were among the earliest art objects from the general area to be published, and are generally considered the oldest objects of art from this region. They have long been regarded as a singular and isolated phenomenon believed to relate isochronically and stylistically only to the ivory work discovered since then

in European collections, in salt cellars (see Museum für Völkerkunde, Vienna, Acc. No. 118.609), trumpets (see Musée Calvet, Avignon, Acc. No. 166), and other ornamental objects, and only in the late twentieth century attributed by scholars to the Sierra Leone coast. One can easily see the stylistic similarity in the ivory carving, in the shape of the head, the form of the ears, eyes, nose, and mouth, as well as many iconographical and decorative details." (*Ancestors in Search of Descendants: Stone Effigies of the Ancient Sapi*, Queensborough Community Art Gallery, The City University of New York, 2018, p. 22)

Sapi figures of this size are extremely rare. For another oversized Sapi stone figure, also collected by Georges Rodriques in the 1970s but not as large (11 3/4in tall), see Sotheby's, New York, 11 May 2012, Lot 108, and another (7in tall) in the Jacob Epstein Collection before 1960, (Fagg, William, *The Epstein Collection of Tribal and Exotic Sculpture*, The Arts Council of Great Britain, London, 1960, fig. 137)

\$10,000 - 15,000
€9,100 - 14,000

77

DOGON RITUAL IMPLEMENT, MALI

Wood with dark brown encrusted patina
Height 7in (17.8cm)

Provenance

Joshua Dimondstein, Dimondstein Tribal Art, Los Angeles

Martin Lerner Collection, New York, acquired from the above in May 2001

\$1,500 - 2,000
€1,400 - 1,800

78

RARE DOGON FIGURAL GROUP, MALI

Wood with encrusted black patina
Height 5in (12.5cm)

Provenance

Dandrieu-Giovagnoni Gallery, Rome

Peter Wengraf, The Arcade Gallery, London/ San Francisco

Martin Lerner Collection, New York, acquired from the above in 1978

\$4,000 - 6,000
€3,600 - 5,500



79

79

LARGE MOBA FIGURE, TOGO

tchitcherik sakwa

Wood with light brown, weathered patina

Height 51 1/2in (131cm)

Provenance

Bruno and Lut Laurent-Decleer, L'Esprit de l'Art, Brussels

Martin Lerner Collection, New York, acquired from the above in June 2001

\$3,000 - 5,000

€2,700 - 4,600

80

MALINKE STAFF, MALI

Wood with dark brown patina

Height 55in (140cm)

Provenance

Reginald Groux, Noir d'Ivoire, Paris

Martin Lerner Collection, New York, acquired from the above in June 1996

\$6,000 - 8,000

€5,500 - 7,300





81

81

LOBI COPULATING COUPLE, BURKINA FASO

Wood with encrusted black patina
Height 6 1/4in (15.8cm)

Provenance

Joseph Knopfmacher, Craft Caravan Gallery, New York
Martin Lerner Collection, New York, acquired from the above in 1982

Published

Lobi Sculpture (exhibition catalogue), Craft Caravan Gallery, 1980, cat. no. 67

Exhibited

Craft Caravan Gallery, New York, *Lobi Sculpture*, 11 February – 11 April 1980

\$2,500 - 3,500

€2,300 - 3,200

82

LOBI FEMALE FIGURE, BURKINA FASO

bateba phuwe

Light brown wood with encrustations
Height 14 1/2in (37cm)

Provenance

Richard Gray Gallery, Chicago
Thomas S. Alexander, III, St. Louis
Martin Lerner Collection, New York, acquired from the above in 1975

Published

Richard Gray (ADV), "African Arts," April 1978, Vol. XI, No. 3, p. 12
Alexander gallery (ADV), "African Arts," 1989, Vol. XXII, no.2

\$12,000 - 15,000

€11,000 - 14,000



82



83

83
LOBI FEMALE FIGURE, BURKINA FASO

bateba
Wood with encrusted black patina
Height 6 1/4in (15.8cm)

Provenance
Pace Primitive Gallery
Martin Lerner Collection, New York, acquired from the above in 2015

\$2,500 - 3,500
€2,300 - 3,200



84

84
LOBI FIGURE, BURKINA FASO

Copper alloy
Height 4in (10.2cm)

Provenance
Scott Rodolitz, New York
Martin Lerner Collection, New York, acquired from the above in November 1989

\$3,000 - 5,000
€2,700 - 4,600

85

MOSSI FEMALE FIGURE, BURKINA FASO

Light brown wood with thick encrustations
Height 13in (33cm)

Provenance

Christine Valluet, Paris

Drs. John & Nicole Dintenfass Collection, New York, acquired in 1995

Martin Lerner Collection, New York, acquired from the above in 1996

Cf. Roy, Christopher, *Art of the Upper Volta Rivers*, Alain et François Chaffin, Paris, 1987, fig. 10, for a large figure with similar features, including elongated torso and arms, sagittal crest and high pointed breasts.

\$18,000 - 22,000

€16,000 - 20,000





86

**FUNERARY HEAD, POSSIBLY MOSSI OR
LOBI, BURKINA FASO**

Terracotta with encrusted surface
Height 11in (28cm)

Provenance

James Willis Tribal Art, San Francisco
Martin Lerner Collection, New York, acquired
from the above in 1988

\$3,000 - 5,000

€2,700 - 4,600

PROPERTY OF VARIOUS OWNERS

87

KONSO-GATO MALE FIGURE, ETHIOPIA

waaga

Wood with light brown weathered patina
Height 70 1/2in (179cm)

Provenance

Count Baudouin de Grunne (1917-2011),
Wezembeeck-Oppem, Belgium
Bernard de Grunne, Brussels
Important Private Collection, acquired from
the above in 1997

Published

Masson, Françoise, "Une grande collection
belge", in *Plaisir de France*, vol. 40, #416
(February), 1974, p. 17, fig. 9

*Cf. African Faces, African Figures. The Arman
Collection*, The Museum of African Art, New
York, 1997, no. 181

Alain Nicolas notes (*Ibid.*, p. 224), "Funerary
sculptures, carved in a very hard wood, were
made during the lifetime of an individual.
Certain sculptures represent masculine
figures, arms alongside the body, with heads
topped by traditional crested coiffures. [. .
.] Objects for the open-air, the rare Konso-
Gato sculptures that have reached public or
private collections are quite furrowed and
grooved, [. . .]."

\$15,000 - 25,000

€14,000 - 23,000





88

DINKA HEADREST, SUDAN

Wood with varied brown patina, brass inserts and bands
Length 15in (38cm)

Provenance

English Private Collection
California Private Collection

\$2,000 - 3,000

€1,800 - 2,700

89

NYAMWEZI FIGURE, TANZANIA

Wood with varied light and dark brown patina
Height 30 1/2in (77.5cm)

Provenance

Brian Reeves, Tribal Gatherings, London
Nobel and Jean Endicott Collection, New York, acquired in 2005

\$3,000 - 5,000
€2,700 - 4,600





90

**MAKONDE ANTHROPOMORPHIC
STOPPER, MOZAMBIQUE**

mtete

Wood with dark brown patina

Height 3 1/2in (8.9cm)

Provenance

Field collected by Henrique de Brion, an
engineer in Mozambique with the Portuguese
army between 1914 and 1918

By descent through the family
Sotheby's, New York, 12 May 2005, Lot 116
Important Private Collection, acquired from
the above auction

\$5,000 - 7,000

€4,600 - 6,400

91

**MAKONDE MADONNA AND CHILD,
MOZAMBIQUE/TANZANIA**

Wood with shiny dark brown patina
Height 19in (48.2cm)

Provenance

French Private Collection
California Private Collection

\$2,000 - 3,000
€1,800 - 2,700





92

92

KONGO POWER FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

nkisi

Wood, mirror, resin, cane tubes, fiber, textile

Height 9 1/2in (24cm)

Provenance

Lucille and Harold Strauss Collection, Chicago

Thence by descent

\$2,500 - 3,500

€2,300 - 3,200

93

YOMBE FEMALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

nkisi

Wood with dark brown shiny patina, bead necklace, glass eyes

Height 9 1/2in (24cm)

Provenance

Galerie Didier Claes, Brussels

Richard Carchon Collection, Brussels

Acquired from the above by the present owner

Published

Neyt, Francois and Patric Didier Claes, *African Fetishes and Ancestral Objects*, 5 Continents, Milan 2019, p. 37, fig. 7

\$10,000 - 15,000

€9,100 - 14,000





94

94

**BEMBE HELMET MASK, DEMOCRATIC
REPUBLIC OF THE CONGO**

echawokaba

Wood, natural pigments

Height 17 3/4in (45cm)

Provenance

Merton D. Simpson, New York, by 1968
Hans and Thelma Lehmann Collection,
Seattle, acquired from the above in 1982
Mark Eglinton, New York
Dr. Jon Draud Collection, Tennessee
Acquired from the above by the present
owner

Published

Bravmann, René A., *The Poetry of Form -
The Hans and Thelma Lehmann Collection
of African Art*, Henry Art Gallery, University of
Washington, Seattle, 1982, p. 68, cat. 84
Transformations - The African Art of Change,
Tennessee State Museum, 2012

\$10,000 - 15,000

€9,100 - 14,000

95

**SONGYE POWER FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

nkisi

Wood, glass beads, Bay Duiker horn
(*Cephalopus dorsalis*), fiber, metal tacks, hair
Height 9 7/8in (25cm)

Provenance

Amsterdam Private Collection
Renaud Riley and Roger Bourahimou,
2R Ritual Gallery, Brussels
Acquired from the above by the present
owner

\$4,000 - 6,000

€3,600 - 5,500



95



96

96

LEGA MASK, DEMOCRATIC REPUBLIC OF THE CONGO

Wood with encrusted kaolin highlights, cowrie shells
Height 9 1/4in (23.3cm)

Provenance

Brussels Private Collection
New York Private Collection

Lega masks with cowrie shell inlays are rare. See Biebuyck, Daniel P., *Lega. Ethique et beauté au coeur de l'Afrique/Ethiek en schoonheid in het hart van Afrika*, Brussels, KBC & Snoeck-Ducaju, 2002, Cat. 38, formerly in the Jef Vander Straete Collection, Lasne, for another example.

\$20,000 - 30,000

€18,000 - 27,000

97

SONGYE MASK, DEMOCRATIC REPUBLIC OF THE CONGO

kifwebe
Wood, natural pigments
Height 19 3/4in (50cm)

Provenance

Belgian Private Collection (Inventory number 'XZL069' on back)
Philippe Laeremans, Brussels
Acquired from the above by the present owner

\$10,000 - 15,000

€9,100 - 14,000



97

**IMPORTANT HEMBA MALE FIGURE, MAMBWE REGION,
DEMOCRATIC REPUBLIC OF THE CONGO**

singiti

Wood with rich brown residue of sacrificial matter

Height 25 7/8in (65.6cm)

Provenance

Count Baudouin de Grunne (1917-2011), Wezembeeck-Oppem, Belgium

Bernard de Grunne, Brussels

Important Private Collection, acquired from the above in 1997

Published

Neyt, Francois and Louis De Strycker, *Approche des Arts Hemba*,

Arts d'Afrique Noire, Villiers-le-Bel, 1975, p. 32, plates 29-30;

Neyt, Francois, *La Grande Statuaire Hemba du Zaire*, Publications d'Histoire de l'Art et d'Archeologie de l'Universite Catholique de Louvain, 1977, VIII, No. 3, pp. 296 - 297;

Bayer, André, *Oude Kunst uit Afrika en Oceanie*, Sint-Niklaas, 1979, fig. 22;

Phillips, Tom (ED), *Africa - The Art of a Continent*, London, Royal Academy of Arts, 1995, p. 294, fig. 4.66b;

Guimiot, Philippe, *Regards sur une Collection*, Brussels: Art et Objets Tribaux II, 1995, fig. 35;

LaGamma, Alisa, *Heroic Africans: Legendary Leaders, Iconic Sculptures*, The Metropolitan Museum of Art, New York, 2011, p. 256, fig. 219;

LaGamma, Alisa, *Helden-Ein neuer Blick auf die Kunst Afrikas*, Rietberg Museum, Zurich, 2012, pp. 256 - 257; fig. 219

Exhibited

Sint-Niklaas, Belgium, *Oude Kunst uit Afrika en Oceanie*, Rotary Club, 5 May - 20 May 1996;

Africa - The Art of a Continent, London, Royal Academy of Arts, 4 October 1995 - 21 January 1996; Berlin, Martin Gropius Bau, 1 March - 1 May 1996; New York, Solomon R. Guggenheim Museum, 7 June - 29 September 1996;

Heroic Africans: Legendary Leaders, Iconic Sculptures, New York, The Metropolitan Museum of Art, 19 September 2011 - 29 January 2010;

Zürich, *Helden - Ein neuer Blick auf die Kunst Afrikas*, Museum Rietberg, 26 February - 3 June 2012

Alisa LaGamma notes, "The departed, to whom such petitions were addressed, remained present in Hemba communities through the inspired sculptural creations of regional masters. Among the corpus of the representations that survive in Western collections are works that are among the most sublime yet least familiar in the history of art. The princely subjects exalted by these visual tributes were the leaders of communities situated across the vast grass plains extending from the east bank of the Upper Congo River north and south of one of its tributaries, the Luika. These depictions are notable for their majestic stature, unequivocal intensity, and refined elegance as well as for their serenely tranquil gazes and the delicate sensitivity with which they were carved. Originally housed within darkened ancestral mausoleums, these contemplative figures express a preoccupation with concerns of transcendent significance. Among the paradoxes of this artistic genre is that, despite the lengths to which Hemba masters went to produce rarified and nuanced likenesses, their achievements were generally removed from the line of vision of ordinary mortals. Instead, the originally intended audience for their refined perfection appears to have been an otherworldly one. (*Heroic Africans: Legendary Leaders, Iconic Sculptures*, The Metropolitan Museum of Art, New York, 2011, p. 225)

\$150,000 - 175,000

€140,000 - 160,000









99

HEMBA PENDANT, DEMOCRATIC REPUBLIC OF THE CONGO

mikisi mihasi

Hippopotamus (*Hippopotamus amphibious*) tooth, glass beads
Height 3 3/8in (8.5cm)

Provenance

Belgian Private Collection
Marc Léo Felix, Brussels
Prof. Boris and Adele Magasnik, Boston, 1982
Massachusetts Private Collection, acquired from the above in 2014

The work is accompanied by complete documents from Marc Felix including a twenty page booklet on the object and the Hemba people. In the report Felix comments, "This little pendant has a total Hemba feel due to its elegance--its elongation both in body and face. It has its original beads which is rare as well as an overall mixture of elegance and regal power. The wear of the suspension hole is evidence of prolonged use which convinces me that the piece dates from the nineteenth century."

Hemba pendants, supposedly worn for their beneficial and protective powers, are much rarer than their Luba counterparts.

\$8,000 - 12,000
€7,300 - 11,000

100

PENDE ANTHROPOMORPHIC WHISTLE, DEMOCRATIC REPUBLIC OF THE CONGO

Bone

Height 4 7/8in (12.5cm)

Provenance

Galerie Patrick Dierickx, Brussels
Christie's, London, 29 June 1994, Lot 134
Roberta and Lance Entwistle, London/Paris
Important Private Collection, acquired from the above in 1994

As noted by Zöe Strother, "Among the Kwilu Pende (and to a lesser extent, the Central Pende), men prized whistles as works of art. Usually carved in hard wood, they were made in an astonishing variety of forms. By far, the most common use for whistles was in hunting, to call and direct dogs. [. . .] However, certain Kwilu chiefdoms such as Mungindu, Mushinga, and Shimuna also kept certain whistles earmarked for war, many sculpted in ivory. Depending on the quality of sound, other whistles were reserved for dances. For example, *shibidi* alternated pitch at an interval of a third and were associated with joyful events, such as village masquerades. Combined with ivory horns, iron bells and drums, they helped create a distinctive texture of sound to accompany important chiefly rituals, such as the investiture of the chief or the construction of his house. The Kwilu Pende also used whistles to synchronise the dancing of the *Minganji* masks and add to their intimidating presence." (*Visions of Africa: Pende*, 5 Continents, Milan, 2008, pp. 47-48)

\$25,000 - 35,000
€23,000 - 32,000





101

BUYU/SIKASINGO FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

Wood with dark brown encrusted patina

Height 22 1/2in (57.2cm)

Provenance

Harry A. Franklin Gallery, Beverly Hills, by 1976
Ruth and Mark Franklin Collection, San Francisco, acquired from the above in the 1980s
Michael and Sharon Grebanier Collection, San Francisco, acquired from the above in the mid-1990s
Acquired from the above by the present owner

Published

Berrin, Kathleen and Tom Seligmann, *Forms and Forces: Dynamics of African Figurative Sculpture* (Expo. Cat.), Fine Arts Museum of San Francisco, 1998, cat. no.44
Bacquart, Jean-Baptiste, *The Tribal Arts of Africa*, Thames & Hudson, London, 1998, p. 152, fig. 6

Exhibited

Forms and Forces: Dynamics of African Figurative Sculpture, Fine Arts Museum of San Francisco, San Francisco, CA, 1998

Evan Maurer and Allen Roberts note, "The extraordinary ancestor statues discovered by Luc de Heusch in the vicinity of Kimano II were used by the Basikasingo, who belong to the Hutschwe group of the Boyo people. Some are among the most beautiful of the great ancestor figures, and undoubtedly constitute archetypes of supreme importance to the history of art in southeastern Zaire. We have hypothesized that the traditions according to which these works were created might have provided the origin of the full, rounded forms of Luba figure sculpture." (*The Rising of a New Moon: A Century of Tabwa Art*, The University of Michigan Museum of Art, 1985, p. 72)

"The scarification patterns on the figure's face are somewhat unusual for commemorative figures of this type and suggest a nineteenth-century origin, as do the nonarticulated arms. The small bowl-shaped receptacle carved on top of the head would have contained mixtures of herbs and other powerful substances." (*Forms and Forces: Dynamics of African Figurative Sculpture*, The Fine Arts Museums of San Francisco, 1988, p. 53, cat. no. 44)

\$50,000 - 70,000

€46,000 - 64,000

102

**LUBA-KALUNDWE PESTLE, DEMOCRATIC REPUBLIC
OF THE CONGO**

lubuko

Wood with shiny light brown patina
height 8 1/2in (21.5cm)

Provenance

Alan Brandt, Inc., Works of Art, New York
Lucille and Harold Strauss Collection, Chicago, acquired from
the above in 1978
Thence by descent

\$1,500 - 2,000

€1,400 - 1,800





103

KUYU MALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

okue

Wood with shiny dark brown and black patina

Height 36 5/8in (93cm)

Provenance

Collected by Aristide Courtois, prior to 1938. Courtois was a French colonial administrator who acquired almost all the important objects in the Kuyu corpus.

Charles Ratton, Paris, probably by the 1950s

Madeleine Meunier-Granier Collection, Paris

Loudmer, Paris-Drouot, 25 June 1992, Lot 26

Roberta and Lance Entwistle, London/Paris

Important Private Collection, acquired from the above in 1992

Published

Bacquart, Jean-Baptiste, *The Tribal Arts of Africa*, Thames & Hudson, London, 1998, p. 117, fig. 12

Bénézech, Anne-Marie, *Kuyu*, Milan, 5 Continents, 2021, p. 105, pl. 6

Anne-Marie Bénézech notes there are three Kuyu sculptural styles (*Kuyu*, 5 Continents, Milan, 2021, p. 32), of which this stately male figure belongs to Style I. One "characteristic of this style is that animals are shown on top of almost half of the busts and statues, though not of the heads. Note that the patterned swellings of the skin on the chest and back are suggestive of shells, scales and the skin of a being undergoing transformation from a human into an animal or vice versa.

In one case, identification with the clan animal is made, but their representation does not correspond to the eight clans. . . [dog, serpent, porcupine, rat, black bird, ox, guinea fowl and hyena]. . . Sometimes Style I animals are identifiable and defined as owl, bird, elephant, etc., sometimes they are not; in that case they are hybrids, to the mind of Professor Raymond Pujol, who was an eminent zoologist at the musée d'Histoire Naturelle in Paris. . . They represent a stage of evolution in the cosmogonic order, from the primordial serpent to differentiated species, or from the animal in question to humans."

\$100,000 - 150,000

€91,000 - 140,000





104

104

TSOGHO OR VUVI FIGURAL DRUM, GABON

Wood, natural pigments, fiber, plant fiber, nails
Height 29in (73.5cm)

Provenance

André Fourquet Collection, Paris
Alan Brandt, Inc., Works of Art, New York
Lucille and Harold Strauss Collection, Chicago, acquired from the
above August 1978
Thence by descent

\$4,000 - 6,000

€3,600 - 5,500

105

KOTA-NDASSA RELIQUARY FIGURE, GABON

mbulu ngulu

Wood, copper, brass, iron
Height 24in (61cm)

Provenance

John J. Klejman, New York, 1960s
California Private Collection
Christian Phillips, Brussels
French Private Collection
Jacqueline Spiegl Collection, San Francisco, by November 1983
Barry A. Kitnick, Gallery K, Los Angeles
California Private Collection, acquired from the above July 1984

A statement dated 2 November 1983 from Dr. Leon Siroto
accompanies the work in which Siroto comments:

'This figure represents one of the best-known styles of "Bakota"
sculpture. It is completely in keeping with this style, which was
practice by the Ndasa and, possibly, the Wumbu peoples in the
region of Mossendjo in the southwest of the Peoples Republic of
the Congo (capital Brazzaville.) The style would correspond with the
"Group 16" define in *L'Art Kota* by A. and F. Chaffin.

The quality of this figure's form and workmanship is altogether
comparable to that of numerous examples of the style that were
collected in the 1920s and 1930s, shortly after which they entered
important ethnological museum collections.'

\$30,000 - 50,000

€27,000 - 46,000



105

FANG RELIQUARY GUARDIAN FIGURE, OKAK GROUP, RIO MUNI REGION, EQUATORIAL GUINEA

byéri

Wood with varied dark brown and black patina, metal eyes
Height 16 3/8in (41.5cm)

Provenance

Loudmer-Poulain, Paris, *Arts Primitifs*, 20 June 1980, Lot 320
Loudmer, Paris, *Arts Primitifs*, 28 June 1990, Lot 103
Galerie Yves Develon, Paris
Patrick Caput Collection, Paris
Michel Périnet Collection, Paris
Galerie Ratton-Hourdé, Paris
Private Collection, Paris
Charles-Wesley Hourdé, Paris
Galerie Éric Hertault, Paris
Private collection, France

Published

Humair, Sylviane, "Les Byéri, chefs-d'oeuvre des fang," *La Gazette Drouot*, no. 37, 19 October 1990, p. 119;
Expo cat.: *Fang*, text by Louis Perrois and Daniel Hourdé, Paris, Ratton-Hourdé, 2006, p. 65;
Expo cat.: *Passeurs de Rêves*, Charles-Wesley Hourdé, Paris, CWH Hourdé, 2016, pp. 24-25, cat. no. 8;
Expo cat.: *Gabon 'Mémoire Ancestrale'*, Paris, Graphius, 2020, pp. 25-27, cat. no. 8.
Expo cat.: *Parcours des Mondes - Galerie Éric Hertault* (online catalogue), Paris, Galerie Éric Hertault, 2020, cat. no. 10

Exhibited

Paris, France, "Fang," Ratton-Hourdé, June 2006;
Paris, France, "Passeurs de Rêves," *Parcours des Mondes*, 6-11 September 2016, Charles-Wesley Hourdé;
Paris, France, "Gabon 'Mémoire Ancestrale'," Galerie Éric Hertault, 24 June - 24 July 2020

(AHDRC archives no. 0045246)

Michel Leiris notes, 'At the moment of sacrifice, the force to which the figure alludes comes temporarily to indwell the statue. The object can also be permanent support of the ancestor's vitality, as in the case of the Dogon "Great Mask." In the course of the discussion, de Heusch points out that one must distinguish between two types of 'receptacle' objects: those which are in themselves receptacles (and which therefore derive from religion) and those which have some hollow space in which some magic medicine is placed (and which therefore derive from magic). The *byéri* is somewhere between the two because it is a receptacle in a double sense, a statue and a reliquary, both features of it being indispensable. The statue as a symbolic evocation and as guardian of the bones contains part of the power, which is held essentially by the skulls. It is a secondary receptacle in that the vital force of the dead only indwell it when it is placed with the bones. When removed from these relics, the statue is nothing but a statue. But the *byéri* is also a symbol which manifests itself in the form of a language. The state actualizes the presence of the ancestors amongst the living and, to be more precise, it actualizes the presence of the founder of the clan. It is therefore the symbol of the clan itself and of its perpetuity throughout its migrations and wanderings.' (*Réflexions sur la Statuare Religieuse en Afrique Noire*, Rencontres Intern. de Bauaké, Paris: Le Seuil, 1965, p. 185)

\$150,000 - 180,000

€140,000 - 160,000









107

BASSA NGE FIGURE, NIGERIA

Wood with dark brown encrusted patina
Height 14in (35.5cm)

Provenance

Michael Oliver, New York

Nobel and Jean Endicott Collection, New York, acquired in 2016

\$3,000 - 5,000

€2,700 - 4,600

108

KAKA MALE FIGURE, CAMEROON

Wood, thick encrusted ritual patination
Height 19 1/4in (49cm)

Provenance

Hélène Leloup, Paris
American Private Collection
Roberta and Lance Entwistle, Paris
French Private Collection
Binoche, Renaud et Giquello, Paris, 17 December 2008, Lot 43
Olivier Castellano, Paris
California Private Collection

(AHDRC Archives no. 0135132)

\$12,000 - 18,000

€11,000 - 16,000





109

SUPERB YORUBA HEADDRESS, NIGERIA

ere gelede

Wood with natural pigments and encrustations

Height 13in (33cm)

Provenance

Belgian Private Collection

Samir Borro, Brussels

Bernard de Grunne, Brussels

Important Private Collection, acquired from the above in 2000

Published

Phillips, Tom (ED), *Africa - The Art of a Continent*, Royal Academy of Arts, London, 1995, p. 426, fig. 5.86

Exhibited

Africa - The Art of a Continent, London, Royal Academy of Arts, 4 October 1995 - 21 January 1996; Berlin, Martin Gropius Bau, 1 March - 1 May 1996; New York, Solomon R. Guggenheim Museum, 7 June - 29 September 1996

Henry Drewel comments, 'This Gelede society headdress, from the Anago-Yoruba who straddle the present border between Nigeria and the Republic of Benin, comes from the hand of an unnamed master who perhaps worked in the vicinity of Ifonyin. A mark of his distinctive style is the angularity of the ears. The mask depicts a northern (probably Oyo) Yoruba Muslim with boldly incised marks of ethnicity, his beard, and stylishly folded cloth cap. The artist has skillfully captured the fluid qualities of cloth. In a wonderful way he has played with, and reversed, a Yoruba saying about a person who dresses improperly as "one who wears cloth like wood" (*o nro as l'igi*). Here the master sculptor has used wood convincingly to evoke cloth.'

Gelede pays homage to the spiritual powers of women, especially elderly ones, known affectionately as "our mothers", *awon iya wa*. The powers possessed by such women, comparable with those of gods (*orisa*), spirits (*oro*) or ancestors (*osi*), may be used for the benefit or the destruction of society.

When manifesting their destructive side, such women are called *age*. If angered, they can bring down individuals and communities. Gelede masking performances entertain and enlighten the community and "our mothers," pleasing, placating and thus encouraging them to use their extraordinary powers for well-being of society. Hence the performances are a sacrifice, and appeal to forces in the world using the aesthetic power of sculpture, costume, song and dance. They offer explicit commentary on social and spiritual matters, helping to shape society in constructive ways.' (Phillips, Tom (ED), *Africa - The Art of a Continent*, Royal Academy of Arts, London, 1995, p. 426)

\$50,000 - 70,000

€46,000 - 64,000





110

**EXCEPTIONAL YORUBA KNEELING CUP
BEARER, NIGERIA**

olumeye

Wood with shiny dark reddish-brown patina
Height 6 5/8in (16.8cm)

Provenance

Samir Borro, Brussels
Bernard de Grunne, Brussels
Important Private Collection, acquired from
the above in 2000

Published

(ADV) Bernard de Grunne Tribal Fine Arts,
Tribal Art, No. 82, Winter 2016:20, back
cover

John Pemberton, III notes, 'Olumeye means
"one who knows honor," and according
to Kevin Carroll, carvers in northern Ekiti
referred to the kneeling female figure as "a
messenger of the spirits, [who] carries cola
and cakes in a bowl.'" (Fagg, William, John
Pemberton and Bryce Holcombe (Ed.),
Yoruba: Sculpture of West Africa, Alfred A.
Knopf, New York, 1982, p. 88)

Cf. Berjonneau, Gérald (Ed.), *Rediscovered
Masterpieces of African Art*, Boulogne, Art
135, 1987, p. 210, no.186; and
Nooter Roberts, Mary and F. Allen Roberts,
*The Shape of Belief. African Art from the Dr.
Michael R. Heide Collection*, San Francisco,
Fine Arts Museums of San Francisco, 1996,
back-cover, p. 53, fig. 5; and
Binoche et Giquello, *Arts D'Afrique et
Océanie* 22 June 2017, lot 55

\$60,000 - 80,000

€55,000 - 73,000





111

MUMUYE FIGURE, NIGERIA

igalagana

Wood with black patina and kaolin highlights, fiber cordage

Height 25 1/2in (65cm)

Provenance

English Private Collection

New York Private Collection

With its stylized head with large ears, broad shoulders and the body in a slightly curved dancing stance with the arms enveloping the trunk, this figure probably comes from the same workshop as a figure in the DeYoung Museum, Fine Art Museum of San Francisco (1996.12.20), donated by Dr. Michael R. Heide and illustrated in Mary Nooter Roberts and Allen Roberts, *The Shape of Belief: African Art from the Dr. Michael R. Heide Collection*, Fine Arts Museums of San Francisco, San Francisco, 1996, p. 60, fig. 18.

\$15,000 - 20,000

€14,000 - 18,000

112

EKOI-EJAGHAM HEADCREST, NIGERIA

Wood, hide, plant fiber, natural pigments, nails

Height 9 7/8in (25cm)

Provenance

Hélène and Philippe Leloup, Paris

Important Private Collection, acquired from the above in 1990

The sublime, naturalistic realism found in this headdress can be revealed by Elsy Leuzinger in her discussion on Ekoi artwork: "The rise of their emphatically realistic style has been attributed to the former practice of head hunting. The victors tied the heads of their victims on to their own heads and danced with them in an ecstasy of victory. The blood of the enemy was thought to bring fertility to the fields, which is a widespread belief in lands with a matriarchal social organization. The wooden heads, mostly covered with skin, probably served as a substitute for the real heads and were therefore carved as realistically as possible, not only with naturalistic living features, but also with inset iron teeth, inlaid eyes, real hair, etc. As late as the end of the last century the skin of slaves and prisoners of war is said to be used to cover them, while later the skin of antelopes and goats had to suffice. Eyebrows and lips were emphasized with black colouring, and the rank of the possessor was shown by markings, because the prestige of a person in the secret society played a very great role. The heads were mounted on basketwork caps, so that the dancers could wear them on their heads." (*The Art of Black Africa*, New York Graphic Society, Greenwich, CT, 1972, p. 225-26)

\$12,000 - 18,000

€11,000 - 16,000

111



112



113

113

LARGE IGBO/IBO MASK, NIGERIA

mgbedike

Wood, natural pigments

Height 34 3/4in (88cm)

Provenance

Yves and Ewa Develon Collection, Paris, 1980

Millon et Associés, Paris-Salle V.V., *Tribal Addiction*, 7 October 2021,
Lot 163

California Private Collection

(AHDRC Archives no. 0094799)

Herbert Cole and Chike Aniakor note, "Masks and costumes of *Mgbedike* spirits are comprised of visual, aural, and sometimes olfactory material powers dramatically composed for maximum impact. Heads are at least twice life-size and sometimes four or five times as large, and features are typically exaggerated--particularly eyes and mouths. The latter are usually agape, with snagged, oversized teeth. The usual diagnostic feature of such masks is an elaboration of horns." (*Igbo Arts: Community and Cosmos*, Museum of Cultural History, University of California, Los Angeles, 1984, p. 131)

\$10,000 - 15,000

€9,100 - 14,000

114

LARGE NUPE HOUSE POST, NIGERIA

Wood with brown weathered patina

Height 60 1/2in (177cm)

Provenance

Merton D. Simpson, New York (Inv. #7024)

Tony and Pura Chen Collection, New York

Sotheby's, New York, 4 May 1995, Lot 69

California Private Collection

(AHDRC Archives no. 0098558)

\$4,000 - 6,000

€3,600 - 5,500



114



115

TIV FEMALE FIGURE, NIGERIA

Wood with light brown weathered patina, seed eyes
Height 28 1/2in (72.5cm)

Provenance

Belgian Private Collection
Adrian Schlag, Cologne/Brussels
Nobel and Jean Endicott Collection, New York, acquired from the
above in 2012

\$4,000 - 6,000

€3,600 - 5,500

116

MOBA TORSO, TOGO

sakab tchitchiri

Wood with light brown weathered patina

Height 32in (81cm)

Provenance

Jean-Michel Huguenin, Galerie Majestic, Paris

California Private Collection

(AHDRC Archives no. 0175650)

\$4,000 - 6,000

€3,600 - 5,500





117

117

EDO CEREMONIAL CONTAINER, BENIN KINGDOM

Gourd, beads, shells, fiber
Diameter 7in (18cm)

Provenance

California Private Collection

Cf. Metropolitan Museum of Art (inv. no. 2007.215.7a,b) and AHDRG Archives no. 0136001, formerly in the Paul and Ruth Tishman Collection, for closely related examples.

The interiors of each gourd half with bundles of woven purple yarn.

In a commentary on the example in the Metropolitan Museum of Art, Joseph Adande notes, "[This vessel] definitely belongs to a vodun or orisha devotee. At this point, it is hard to determine precisely which divinity was worshipped here. However, the colour of the thread (purple) as well as the holes in the upper part of the lid would suggest a belonging to Sakpata or Shakpanan, earth god in charge of small pox. This god is also called 'je non.' On another hand, the great number of shells might suggest an Odudua affiliation or an Oshun belonging. The research ongoing with Christine Giuntini suggests the calabash was holding a personal miniaturized god, fed with protein (blood probably)."

\$6,000 - 9,000
€5,500 - 8,200



118

118

ASANTE (ASHANTI) LINGUIST STAFF FINIAL, GHANA

Wood with gold leaf
Height 11 3/4in (29.8cm)

Provenance

Charles D. Miller, III, St. James, New York, collected in Kumasi, Ghana in the early 1980s

Published

"Social Register Observer," Winter Issue 6, October 1997, p. 47

According to Dr. Martha Ehrlich (personal communication), "An Asante ruler employs a commoner as spokesman (*okyeame*), chosen for his intelligence and eloquence. The *okyeame* carries a tall staff with a gold-covered finial that illustrates an appropriate proverb. Here, a bird above a coiled snake recalls a story about the bird that borrowed money from a snake and then flew away from a debt it thought uncollectable. However, a drought reduced forest water holes to only one, at which the snake eventually caught its debtor. The image illustrates patience and perseverance."

\$3,000 - 5,000
€2,700 - 4,600

119

BAULE FEMALE FIGURE, CÔTE D'IVOIRE

Wood with varied dark brown and black encrusted patina
Height 15 1/2in (39.5cm)

Provenance

Pennsylvania Private Collection
New York Private Collection

\$10,000 - 15,000

€9,100 - 14,000





120



121

120

BAULE SEATED FIGURE, CÔTE D'IVOIRE

Wood with varied shiny brown and black patina
Height 17 1/2in (44.5cm)

Provenance

Michel Gaud, St-Tropez/Nice
French Private Collection

Werner Gillon noted, "Both standing and seated Baule figures of males and females are of an almost unearthly serenity, dignity and beauty. Though the Baule have an ancestor cult they do not carve ancestor figures: the male and female images carved by them are either figures to accommodate the dangerous spirits of nature or they are spirit lovers. These are made on the recommendation of a diviner either to provide a home for the nature spirit or for the pre-natal lover, for the jealousy of the spirit lover and the dangerous activities of nature spirits may be assuaged by these carvings. When first produced there is no difference in the images to distinguish nature spirits from spirit lover but as the latter is fed from a bowl, always cleaned and fondled, its patina will be smooth and shiny, while the sacrificial offerings made to the nature spirit image are simply thrown over it and therefore the figure becomes encrusted and dirty. Details are always well carved, the hairdress carefully incised and precisely detailed and faces and bodies have raised cicatrice marks. Baule figures usually have small mouths, finely modelled eyes with delicately carved lids and eyebrows continuing into the line of a straight nose." (*Collecting African Art*, Macmillan Publishing Co., New York, 1979, p. 63-64)

\$30,000 - 50,000
€27,000 - 46,000



122

121

GURO FEMALE FIGURE, CÔTE D'IVOIRE

Wood with light and dark brown encrusted patina
Height 14 1/2in (37cm)

Provenance

Loudmer & Poulain, Paris, 8 June 1978, Lot 290
Alan Brandt, Inc., Works of Art, New York
Lucille and Harold Strauss Collection, Chicago, acquired from the above August 1978
Thence by descent

\$4,000 - 6,000
€3,600 - 5,500

122

BAULE FEMALE FIGURE, CÔTE D'IVOIRE

Wood with shiny black patina
Height 15in (38cm)

Provenance

Morton Dimondstein, Los Angeles
Private Collection, acquired from the above in 1986
Joshua Dimondstein, Los Angeles, acquired in 2008
California Private Collection

\$3,000 - 5,000
€2,700 - 4,600



123

SUPERB BETE MASK, CÔTE D'IVOIRE

gle

Wood, brass, nails, black patina

Height 10 1/2in (26.7cm)

Provenance

Ben Tursh, Brussels

Count Baudouin de Grunne (1917-2011),

Wezembeeck-Oppem, Belgium

Bernard de Grunne, Brussels

Important Private Collection, acquired from
the above in 1997

Exhibited

Los Angeles, *The Inner Eye - Vision and
Transcendence in African Arts*, Los Angeles
County Museum of Art, 26 February - 9 July
2017

Cf. Hagner, Iris (ed.), *African Masks: The
Barbier-Mueller Collection*, Prestel Verlag,
2007, pl. 35 for a mask with similar features.

Hagner notes (Ibid.), "The Bete are an
agriculturalist group who live in southwestern
Ivory Coast, between the Bandama and
Sassandra rivers. Only the western Bete are
known to have a masking tradition, which
goes back to the Gla society of the We,
and which was adopted by the neighboring
Nyabwa. This origin is underscored not only
by the use of the Nyabwa language during
masquerade dances, but by the fact that
every Bete mask wearer is introduced to its
use by an initiated Nywaba.

Masqueraders perform during burials, at
the end of the mourning period, or in honor
of important people. Sometimes they or
one of their attendants carries a lance. This
weapon possibly points to the mask's original
function--that of a war mask.

The face of this mask [in the Barbier-
Muller Collection, and similarly of the mask
presented here] is composed of geometric
volumes that, as independent bodies,
seem to emerge from a flat back panel. The
separate features are arranged in horizontal
tiers, interrupted in the vertical only by the
hooked nose and a low crest extending from
the lower ridge of the protruding forehead
over the crown of the head. The vertical line
thus formed is repeated in the upward sweep
of the oversized nostrils, which extend to
the corner of the eyes. Between the narrow
slit of the eyes and the arch-shape above
them, two small rectangular openings have
been cut to permit the wearer to see, at least
partially. The arch extending from temple
to temple may be derived from the front-
mounted horns of those Gla masks which,
among the We, accompanied warriors into
battle or counteracted destructive forces."

\$70,000 - 90,000

€64,000 - 82,000





124

GREBO CEREMONIAL BOARD, LIBERIA

Wood, hair, teeth, varied black and reddish-brown patina

Height 30 1/2in (77.5cm)

Provenance

Hélène and Phillipe Leloup, Paris
Important Private Collection, acquired from the above in 1993

Published

Meneghini, Mario, "The Grebo Mask," *African Arts*, Vol. VIII, no. 1, 1974, p. 39
Guimiot, Philippe and Lucien Van de Velde, *Oerkunsten van zwart Afrika/Arts Premiers d'Afrique Noire*, Brussels, Credit Communal de Belgique, 1977, p. 45, cat. 19
Kerchache, Jacques, Jean-Louis Paudrat and Lucien Stephan, *Art of Africa*, Paris, Mazenod, 1988, p. 384, fig. 371
Harter, Pierre, "Les Peuples Krou de la frontière éburnéo-libérienne", *Primitifs*, no. 6, Sept-Oct 1991, p. 1 and 63, fig. 6
Kerchache, Jacques, Jean-Louis Paudrat and Lucien Stephan, *Art of Africa*, New York, Harry N. Abrams, 1993, p. 384, fig. 371
Dartevelle, Valérie and Valentine Plisnier, *Pierre Dartevelle et les Arts Premiers. Mémoire et Continuité*, Vol. II, 5 Continents, 2021, p. 130, fig. 154

Exhibited

Brussels, *Oerkunsten van zwart Afrika/Arts Premiers d'Afrique Noire*, Credit Communal de Belgique, 5 March - 17 April 1977

"Ceremonial board attached to the backs of warriors during ritual dances." (Dartevelle, Valérie and Valentine Plisnier, *Pierre Dartevelle et les Arts Premiers. Mémoire et Continuité*, Vol. II, 5 Continents, 2021, p. 130)

\$25,000 - 35,000

€23,000 - 32,000

125

**DAN MASK, POSSIBLY WOBÉ OR
TOURA SUBGROUP, LIBERIA/CÔTE
D'IVOIRE**

Wood with black patina
Height 9 7/8 in (25 cm)

Provenance

Charles Ratton, Paris
Lucille and Harold Strauss Collection,
Chicago, acquired from the above in June
1953
Thence by descent

The original invoice and letter from Charles
Ratton dated 1 October 1953 are included.

\$6,000 - 8,000
€5,500 - 7,300





126

126

BASSA PORO SOCIETY MASK, LIBERIA

gela

Wood with black encrusted patina and natural pigments
Height 7 1/2in (19cm)

Provenance

Charles D. Miller, III, St. James, New York, collected in the village of Dwazan, Mamba Bassa in the 1970s

\$2,000 - 3,000

€1,800 - 2,700



127

127

GROUP OF SIX DAN AND BASSA PASSPORT MASKS, CÔTE D'IVOIRE

Wood with dark brown and black patina
Heights 2 1/4 - 4in (5.6 - 10.2cm)

Provenance

Charles D. Miller, III, St. James, New York, collected in Northeast Liberia in the 1970s

\$2,000 - 3,000

€1,800 - 2,700



128

DAN MASK, LIBERIA/CÔTE D'IVOIRE

Wood, cowrie shells, metal, fiber, chicken feathers (*Gallus gallus domesticus*)

Height 11 1/4in (28cm)

Provenance

Harry Franklin Gallery, Beverly Hills

California Private Collection, acquired from the above in 1978

Acquired from the above by the present owner

\$5,000 - 7,000

€4,600 - 6,400



129

MENDE HELMET MASK, SIERRA LEONE

soweii

Wood with dark brown patina

Height 16 1/4in (41.3cm)

Provenance

Charles D. Miller, III, St. James, New York, acquired in the 1970s

\$3,000 - 5,000

€2,700 - 4,600



130

MENDE HELMET MASK, SIERRA LEONE

soweii

Wood, black pigment with raffia attachment
Height 16in (40.5cm)

Provenance

Charles D. Miller, III, St. James, New York, collected in the 1970s

Published

Gottschalk, B., *Bundu, Busch-Teufel im Land der Mende*, Düsseldorf, 1990, field photograph on p. 37 and *soweii* mask on p. 143 with similar crown and parasol. See also text on p. 138 about the significance of European hats and crowns on top of *soweii* masks;
Scheinberg, A. and Jefferson, K., *She. Images of the Woman in Black*

African Art, Germans Van Eck Gallery, New York, 1983, p. 13;
Mato, Daniel and Charles Miller, III, *Sande: Masks and Statues from Liberia and Sierra-Leone*, Gallery Balolu, Amsterdam, 1990, p. 126 - 127

Exhibited

She. Images of the Woman in Black African Art, Germans Van Eck Gallery, New York, New York, 1 November - 3 December 1983

Krannert Art Museum, University of Illinois, Champaign, Illinois, 1995
(Loan Tag No. L.20.1995.8 included)

\$8,000 - 12,000

€7,300 - 11,000



131

131

BIDJOGO SEATED FIGURE, BISSAGOS ISLANDS

iran

Wood with dark brown and reddish-brown encrusted patina
Height 10in (25cm)

Provenance

Amyas Naegle, New York
California Private Collection

(AHDRC Archives no. 0152860)

\$3,000 - 5,000

€2,700 - 4,600

132

MARKA OR BAMANA MASK, MALI

Wood with dark brown shiny patina, metal tacks
Height 22 1/4in (56.5cm)

Provenance

Marc Eisenberg Collection, Paris
Galerie Yann Ferrandin, Paris
French Private Collection

Collection label on back "Eisenberg #2" and two inventory numbers on inside back edge, "1970.506" in white and "464-@A-G" in black.

\$10,000 - 15,000

€9,100 - 14,000





133

**EXCEPTIONAL BAMANA FEMALE ANTELOPE HEADCREST,
BANIMOUNITIÉ REGION, MALI**

n'gonzon koun

Wood with encrusted black patina

Height 13 7/8 in (35.2 cm)

Provenance

Charles Ratton, Paris

Hélène and Philippe Leloup, Paris

Important Private Collection, acquired from the above in 1991

Published

LaGamma, Alisa, *Genesis - Ideas of Origin in African Sculpture*, The Metropolitan Museum of Art, Yale University Press, New Haven and London, 2002, pp. 113 - 114, cat. 69

Roger-Vasselin, Bruno and Laurelle Rincon, *Sculpture Africaine, les Mythes d'Origine*, L'Oeil, No. 44, Paris, February 2003, pp. 34 - 41

Nooter, Polly, *The Inner Eye - Vision and Transcendence in African Arts*, "Tribal Art," Summer 2017, No. 84, illus.

Exhibited

Genesis - Ideas of Origin in African Sculpture, The Metropolitan Museum of Art, New York, 19 November 2002 - 13 April 2003
The Inner Eye - Vision and Transcendence in African Arts, Los Angeles County Museum of Art, Los Angeles, 26 February - 9 July 2017

LaGamma comments (Ibid., p. 113), "This especially complex, tiered horizontal headdress is exceptional for its expression of pent-up corporeal power. The compressed arc of the back and the crouching legs suggest an animal poised to spring upward. An unusual degree of attention was focused on the lower body, reflected in the ample negative space, in an hourglass shape, between the bent legs. The horizontality of the design is also more pronounced than most tiered horizontal forms because the head, neck, and tail of the lower body extend both forward and backward. This continuous line parallels the dominant upper horizontal that runs from the muzzle to the tip of the horns. The two necks emerge from the same spot in a right angle to one another. The head at the summit sits flat on a vertical neck, while the relationship is reversed below, so that the horizontal neck terminates in a vertically oriented head. The elegant sweep of the main set of horns is echoed above by another pair of horns and below by the tail.

This work gives compelling evidence that horizontal headdresses were not modeled on a single animal found in nature but rather represent an abstract force expressed through an amalgam of zoomorphic features. Here the animal in the lower half, which appears to be an armadillo, is more fully realized than in others because of the inclusion of its head. Nevertheless, the syncretic approach that appears to inform this headdress and related works is made all the more overt because of the fantastical nature of the double-headed creature. It is as if the headdress captures the moment when the two entities were fused together."

\$60,000 - 80,000

€55,000 - 73,000





134

134

BAMANA ANTELOPE HEADDRESS, MALI

chiwara

Wood with dark brown patina, metal
Length 22in (56cm)

Provenance

Lucille and Harold Strauss Collection, Chicago, acquired in 1969
Thence by descent

\$4,000 - 6,000

€3,600 - 5,500

135

RARE BAMANA ANTELOPE HEADDRESS, MALI

sogonikun

Wood with encrusted black patina, metal, fiber
Height 23 1/2in (59.7cm)

Provenance

Morton Dimondstein, Los Angeles
Cecilia and Irwin Smiley Collection, New York
California Private Collection

According to Dominique Zahan, *sogonikun* headdresses “exhibit intentional exaggerations and anatomical modifications not found in their paradigms, which confer significant abstractive qualities on them. Their creators did not intend for them to be simply reproductions of natural models, but also vehicles for conveying a number of moral, religious, and intellectual messages. Because of their abstract qualities, these sculptures achieve a distance from their original animal paradigms and a proximity to the messages they are intended to carry.” (Imperato, Pascal James, *Spirits of the Red Savanna: Art and Culture of the Bamana People of Mali*, Queensborough Community College Art Gallery, New York, 2022, p. 153)

There are currently only five known zigzag headdresses to exist, including the work presented here: one from the Collection of William Rubin who acquired it from Charles Ratton, sold at Sotheby's, New York, 11 May 2012, lot 69; a second collected by Leo Frobenius now in the Museum für Völkerkunde, Hamburg (inv. no. 11.1.469); a third from the Gaston de Havenon Collection, Museum of African Art, New York, 1971, fig. 59); and a fourth from the Henri Kamer Gallery, illustrated in *Bambara Sculpture of Western Sudan* by Robert Goldwater, The Museum of Primitive Art, New York, fig. 112.

\$15,000 - 20,000

€14,000 - 18,000



135



136

**DOGON FOREIGN WARRIOR MASK,
MALI**

samana

Wood with encrusted light brown patina

Height 19 1/4in (49cm)

Provenance

François and Jeanine Kerbourc'h, Bretagne, France, 1967-1993

Roberta and Lance Entwistle, London/Paris Important Private Collection, acquired from the above in 1993

Published

"Collection Kerbourc'h (Expo. Cat.), Paris Galerie de Monbrison, 1993, fig. 25

Exhibited

Collection Kerbourc'h, Galerie de Monbrison, Paris, 24 November 1993-4 January 1994

Kate Ezra notes, "The *samana* warrior mask has a special role in the masked dances of the *dama* ceremony, especially those that take place on the public plaza of the village as opposed to the house of the man being commemorated. The dances on the public plaza have a more secular character than those performed at the dead man's house, which are intended to encourage his soul to leave the village. [. . .] [The dancer's] performance, more like a pantomime or skit than other Dogon dances, includes a mock battle with an imaginary enemy in which the dancer eventually falls to the ground if dead, greatly amusing the crowd of spectators. [. . .] The performance of the *samana* warrior mask is among the most highly appreciated by the Dogon, and although its comic antics contrast with the solemnity of the occasion, the respect and admiration inspired by the dancer's skill accord with one of the goals of the *dama*, which is to enhance the prestige and reputation of the sponsoring lineage." (*Art of the Dogon*, The Metropolitan Museum of Art, New York, 1988, p. 74)

\$15,000 - 25,000

€14,000 - 23,000

137

**DOGON BIRD MASK WITH FEMALE
FIGURE, MALI**

dyodyomini

Wood, natural pigments with encrustations

Height 34 3/4in (88cm)

Provenance

John J. Klejman, New York

Bruno Frey, Arnay-le-Duc, France, 1995

Laurent Dodier, Le Val Saint Père/Avranches

Acquired from the above by the present
owner

Published

Bilad as Sudan (Expo. Cat.), Bruno Frey,
Château de Coutivert, 1995, pp. 46-47

*Des falaises de Bandiagara aux plaines
de Bamako* (Expo. Cat.), Laurent Dodier,
Avranches: Galerie Dodier, 2017, fig. 37

\$10,000 - 15,000

€9,100 - 14,000





138

DOGON TELLEM FIGURE, MALI

Wood with black ritual patination

Height 17in (43.2cm)

Provenance

Philippe Guimiot, Brussels

Important Private Collection, acquired from the above in 1994

The gesture of arms reaching high above the head is seen throughout Dogon art, the most common interpretation being a prayer for rain. Kate Ezra notes, "Pleas for rain are made not only at the *andugo* altars, but also at altars dedicated to a family's ancestors, the *binu*, and Lebe. All of these altars are the focus of one of the most important Dogon rituals, called *bulu*, the same term that is also used in a general way for all sacrifices. *Bulu* takes place every year at the beginning of the planting season. At the climax of this ritual, the *hogon* and various *binu* priests climb the roofs of their sanctuaries and throw down to the assembled crowd heads of millet from sacred fields, which are to be used in planting that year's crop. A photograph of this ritual shows a priest flinging the grain with arms raised and outstretched (Ganay, Solange de, *Le Binou Yébéné*, *Miscellanea Africana Lebaudy*, no. 2, Paris, 1942, pl.IIIb). The same gesture that invokes the heavens to send down rain may also capture the motion that results in the other essential component of a good harvest--seeds impregnated with the life force of the ancestors and *binu*." (*Art of the Dogon: Selections from the Lester Wunderman Collection*, The Metropolitan Museum of Art, New York, 1988, p. 59)

\$15,000 - 25,000

€14,000 - 23,000

139

DOGON MALE FIGURE, MALI

Wood with black ritual patination
Height 21 1/4in (54cm)

Provenance

René Rasmussen, Galerie AAA, Paris
Sotheby's, London, 22 March 1983, Lot 185
Danish Private Collection
Acquired from the above by the present owner

Depicted with a beard indicating his status as an elder, the missing right arm would have held the wooden staff he carries over his right shoulder, *dimolo*, used by Dogon men as a weapon, tool and ritual object. (Ezra, Kate, *Art of the Dogon*, The Metropolitan Museum of Art, New York, 1988, p. 31)

\$30,000 - 40,000
€27,000 - 36,000





140

MOSSI FEMALE FIGURE, BURKINA FASO

Wood with light brown patina, shells, fiber cloth, leather, cowrie shells
Height 16 1/4in (41.3cm)

Provenance

Oscar Agard Collection, Newark, New Jersey
Bruce Frank Primitive Art, New York
California Private Collection

\$7,000 - 9,000

€6,400 - 8,200

141

LOBI MATERNITY FIGURE, KELKOA STYLE, BURKINA FASO

bateba

Wood with light brown heavily encrusted ritual patination

Height 24in (61cm)

Provenance

Adrian Schlag, Tribal Art Classics, Cologne/Brussels

Bruce Frank Primitive Art, New York

Nobel and Jean Endicott Collection, acquired in 2016

Published

Massa, Gabriel and Jean-Claude Lauret, *Sculptures des Trois Volta*, Sepia, 2001, p. 97, fig. 59

Cf. Bognolo, Daniela, *Lobi*, 5 Continents Editions, Milan, 2007, fig. 36 for a similar Kelkoa style Lobi maternity group, now in the Museum Rietberg, Zurich, Switzerland.

Herbert Cole notes, "Father, mother and child statuary occurs among the Lobi of Burkina Faso and further south among Kulango peoples in central Ivory Coast. Lobi examples come out of shrines, where they represent ancestrally sanctioned spirits that deal with all manner of domestic and social problems. The spirits, named and with specific duties, usually cannot be clearly identified when removed from their original settings. (*Maternity: Mothers and children in the arts of Africa*, Mercatorfonds, Brussels, 2017, p. 88)

\$10,000 - 15,000

€9,100 - 14,000



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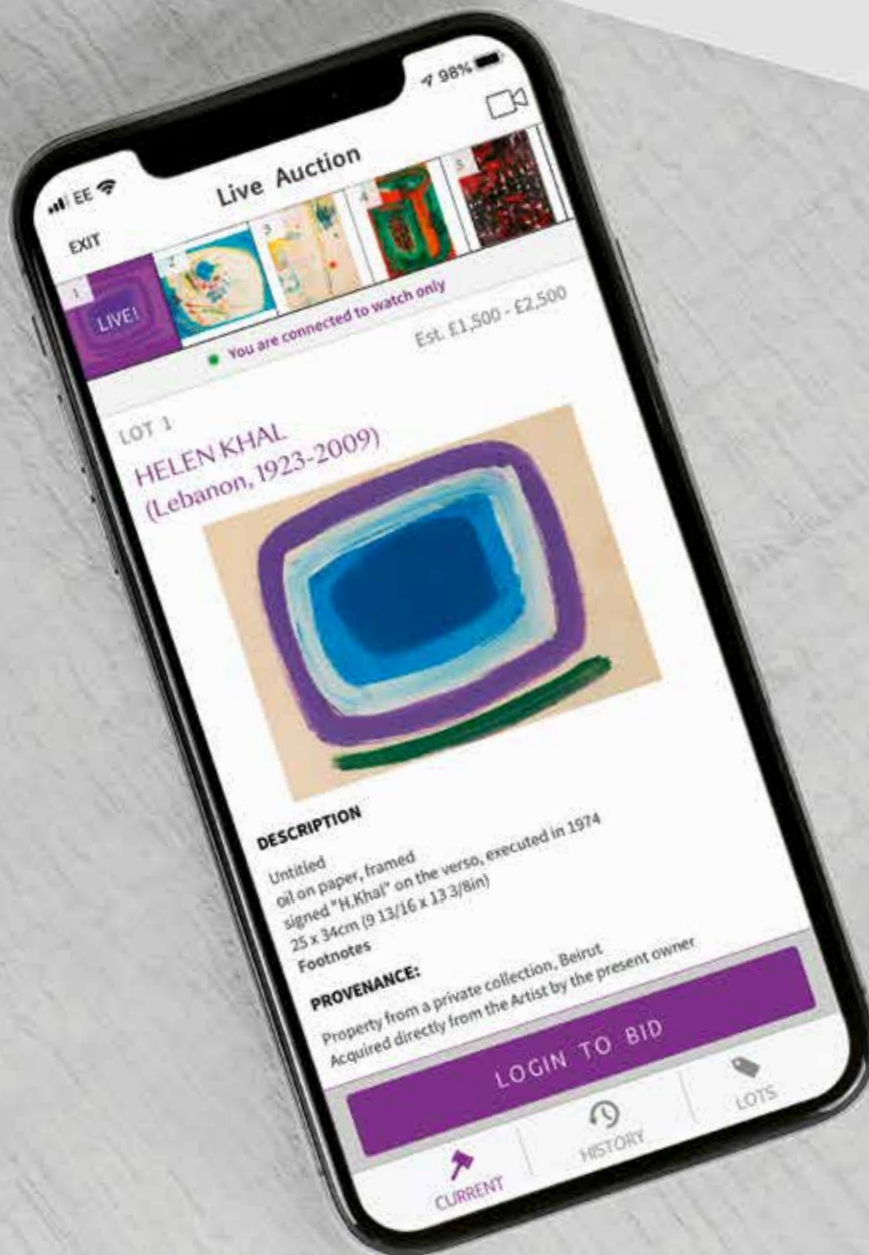
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Untitled, circa late 1960s
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- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve

Conditions of sale - continued

unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national

or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows:
 - (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor;
 - (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day;
 - (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay

Conditions of sale - continued

such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

Buyer’s guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:	
\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Bonhams Client Services Department, 580 Madison Ave, New York, NY 10022.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Client Services for our form.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (212) 644 9001.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Notices to all Buyers

Comments in the catalog descriptions about condition are general in nature and are subject to the “as is” clause in our Conditions of Sale printed in this catalog. Condition reports are available upon request from the Department and are strongly recommended for all buyers who cannot view the property in person.

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a Y next to the lot number contain one or more such regulated plant or animal materials. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or certificate or denial of a license's or certificate's issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials.

Upon request, Bonhams can refer the purchaser to a third party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

PHYSICAL CONDITION OF LOTS IN

THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOG TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN THE ‘LIMITATION OF LIABILITY’ IN THE ‘CONDITIONS OF SALE.’

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Chinese paintings and Chinese calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a ‘forgery’ is defined as a work created with intent to deceive.

NO GUARANTEE OF AUTHENTICITY FOR JAPANESE AND KOREAN PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Japanese and Korean paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Japanese and Korean paintings, nor to Japanese and Korean calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a ‘forgery’ is defined as a work created with intent to deceive.

Oversized (W) Lots – Collection and Storage

Please note that all lots marked with a **W** in the catalogue are oversized and subject to additional storage and shipping methods. All additional lots purchased with **W** lots are considered group lots and will be subject to the same terms as **W** lots.

We encourage you to collect **W** lots from Bonhams by TIME on **5pm on Wednesday, 4th of May** to avoid accruing additional storage fees. If failed to collect by the above date, **W** lots and additional purchases may be transferred to offsite storage at Door to Door on **Thursday 5th of May** at the purchaser's risk and expense. Please note, for sold lots removed to Door to Door there will be transfer and full value protection charges but no daily storage charges due for lots collected within 5 business days of the transfer.

The per-lot charges levied by Door to Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

All purchases will be available for collection on **Friday, 6th of May** from Door to Door. Collections appointments must be booked 24 hours in advance with Door to Door (subject to full payment of all outstanding amounts due to Bonhams and Door to Door).

For more information regarding storage, shipping, or collection from Door to Door please contact Door To Door directly at: **+1 908 707 0077** or **quotes@dttdusa.com**

Address:
Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

All amounts due to Bonhams and all charges due to Door to Door must be paid by the time of collection of the property. Payment may be made by cash, check, or credit card.

Oversized lots

- 9
- 79
- 87
- 114

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Bonhams

Sale title: African and Oceanic Art	Sale date: April 27, 2022
Sale no. 27555	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
<u>Telephone bidders:</u> indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:





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